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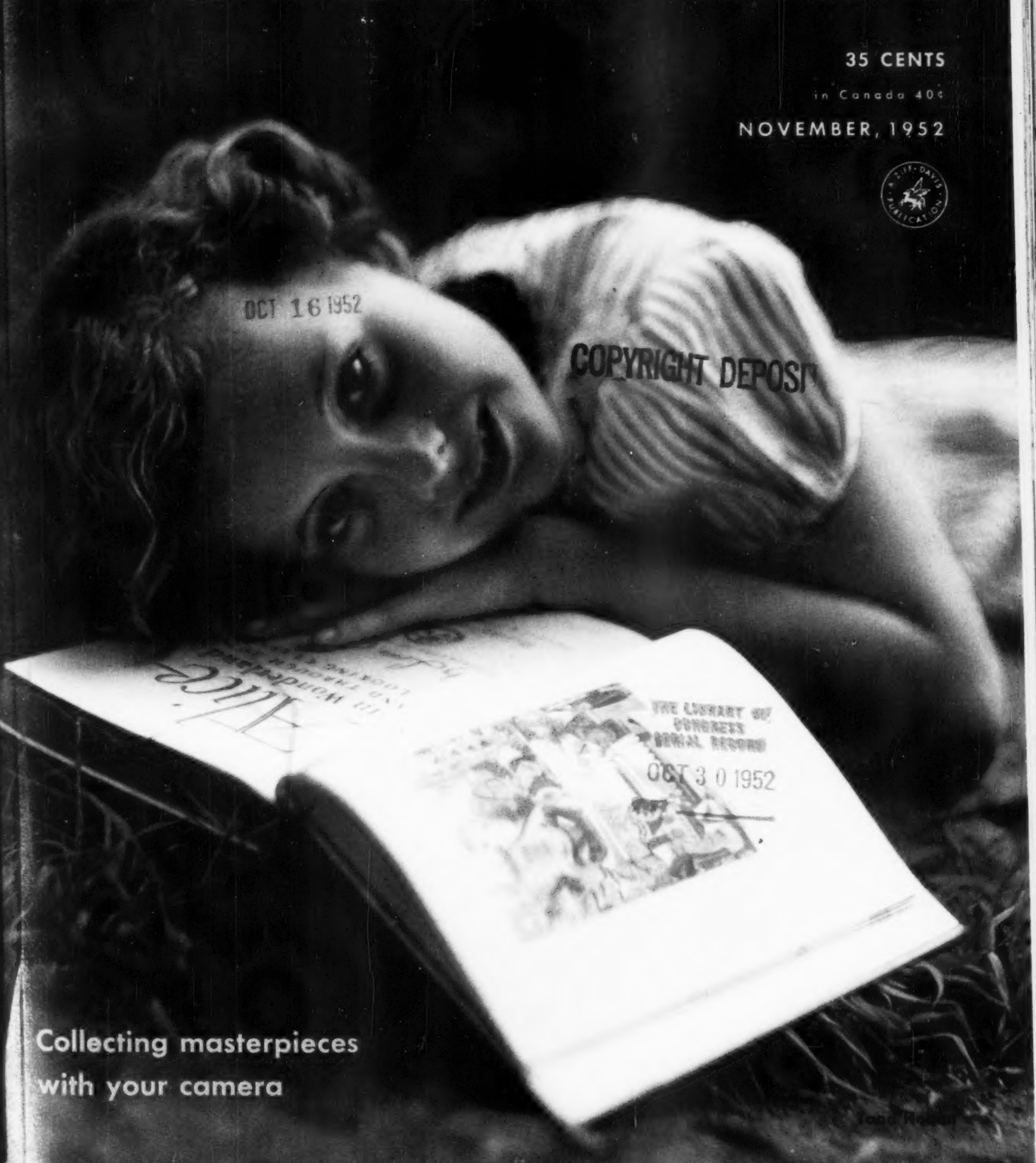

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NOVEMBER, 1952 VOLUME 31, NUMBER 5

PHOTOGRAPHY

Tana Hoban, successful, unofficial photographer of the younger set, made this appealing picture of wistful young Pat Lavery and her book (*Alice in Wonderland*) on a gray day in Philadelphia's beautiful Fairmount Park. She shot on 3¼x4¼ Kodachrome Daylight Type film. Her Graflex was equipped with an f/2.5 Cooke lens. An exposure of 1/10 was based on an incident light reading taken with a Norwood Director. Aperture used was f/2.5.

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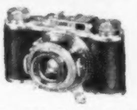

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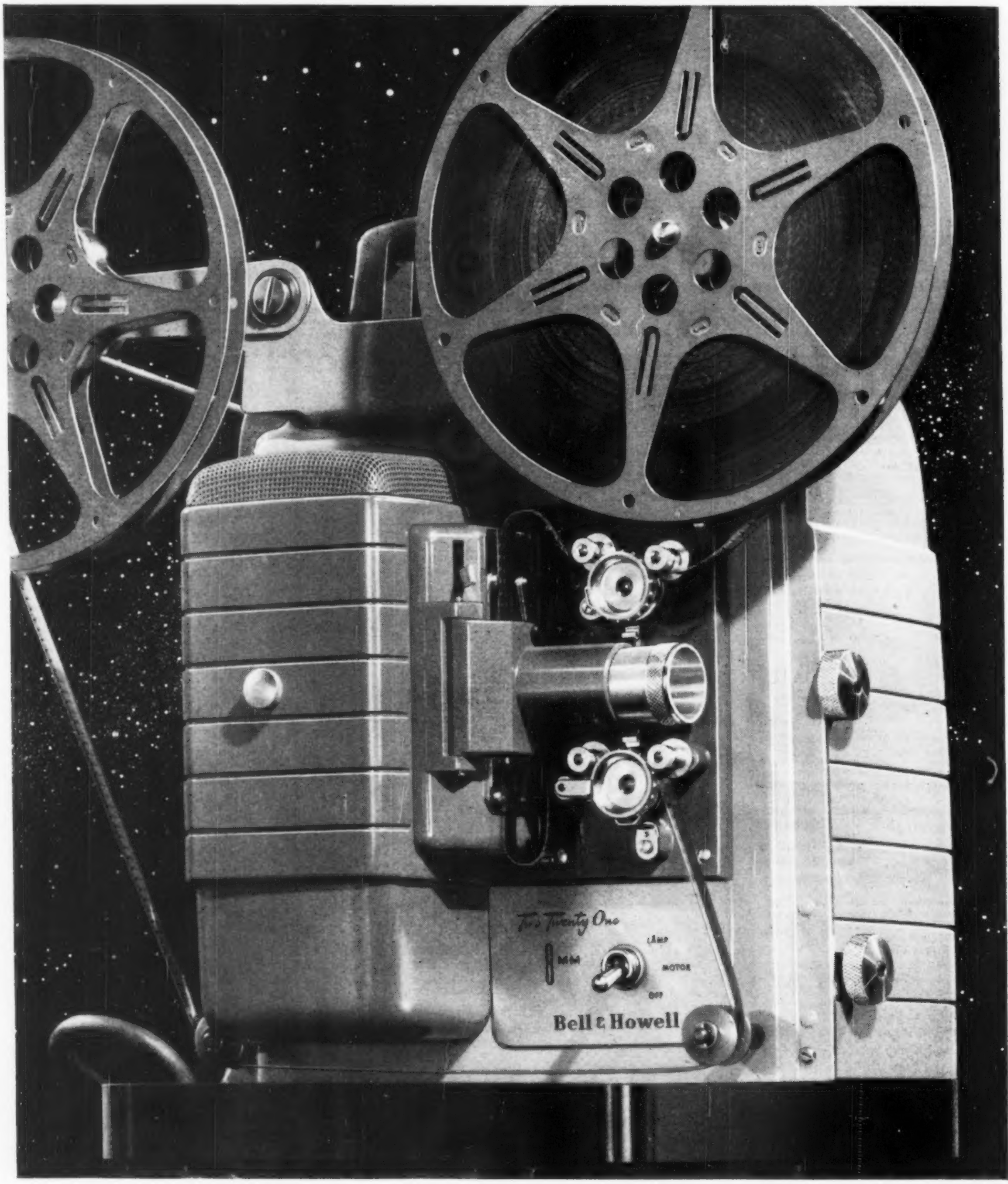
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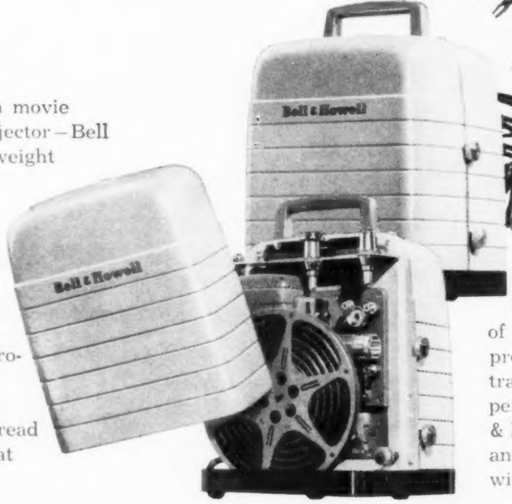

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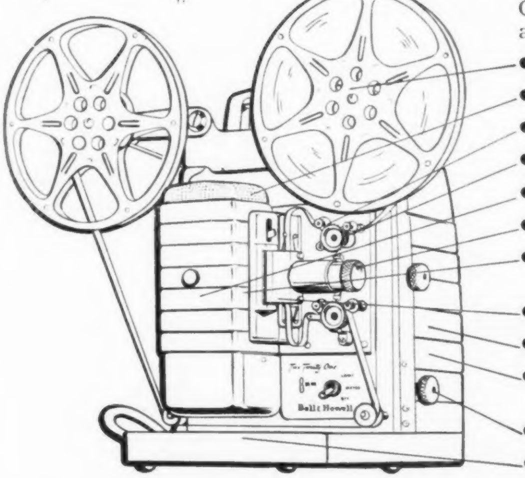

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letters to the editor

Kodak Censorship Policy

In your August *Pictures from Our Readers* is an excellent nude study by Bruno Herman of New York, made on 35-mm Kodachrome. I have always been told that 35-mm Kodachrome was developed only by Eastman, and that they would consistently refuse to return any pictures containing nudes. Can you tell me how this one was handled?

Nude by Bruno Herman (from Kodachrome).

William M. Cook
Jackson, Ill.

• *Following is a letter from a Kodak official which sets forth Eastman's position on processing and mailing "questionable" pictures.*—Ed.

You have asked us to let you know what rules are followed by this company in determining whether Kodachrome pictures sent in to us for processing are mailable or otherwise deliverable under Federal and State laws. We are very pleased to have the opportunity to write you directly upon this subject.

Since we put upon the market and began to process Cine Kodak black-and-white film many years ago, and later when we put out Kodachrome film, we have been faced with the problem of determining at our own risk what pictures we can legally return to the customer. In making that determination we have, of course, studied the statutes and the reports of the cases relating to obscene pictures and literature which have been decided by the Federal and State courts. We have also had frequent contact with the United States postal authorities, since the Postal Department is the governmental department having responsibiliy in these matters which is most active in them. As a result, we reached the conclusion that we cannot legally deliver by any method pictures (a) which depict the pubic area of the nude body, either male or female, in such fashion that such area is clearly discernible, or (b) which, even though not completely in the nude, by posture, gesture, or otherwise, in our judgment are such as to incite, especially in the minds of young people, immoral thoughts or deeds.

On advice from the Postal Department, we have made a few exceptions to the foregoing principles as applied to nude pictures where from the nature of the picture itself and from the clearly professional character of the owner and his statement as to the proposed use it has seemed quite clear that the picture was to be used only for scientific or medical purposes.

All of the foregoing has to do with the question of returning to a customer his picture which has been sent in to us for processing, and the character of which, therefore, is not known to us until it is processed. In cases where customers send in to us pictures for duplication, we reserve the right not to make duplicates, especially in quantity, even though the picture is such that in our judgment it may be legally deliverable to the customer if it is of such character that we believe its dissemination to the public would be unwholesome for any reason. In other words, this company is not interested in using its facilities for aiding in the commercial promulgation of questionable pictures, and we have so advised prospective customers in this field in several instances, at the same time returning the original picture to them. That, however, is quite apart from the question of determining whether a given picture is of such character that it may legally be delivered by us, either through the mails or in any other fashion.

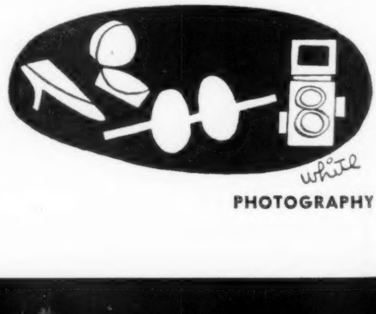
You can readily see from what we have said that this problem is not an easy one to solve. In a great many cases it comes down fundamentally to the net effect of the picture upon the mind of the observer, and therefore, it is impossible to lay down any hard and fast arithmetical rules.

We may add that in a number of instances where the customer has disagreed with our conclusion, we have suggested to him that he allow us to submit the picture to the Postal Department for inspection, which we have done in a few instances.

For the general information of your readers, reference might be made to the recent case of United States vs. Peller, decided in December, 1948, by the United States Circuit Court of Appeals for the Second Circuit, holding that the mailing of an exposed but undeveloped film, discovered upon later processing to contain an obscene picture, is itself a violation of the Postal Laws; in other words, that the film containing the latent image is a "picture" within the meaning of those laws.

We are pleased that you have given us the opportunity to try to make plain our attitude in this troublesome matter, and you may publish this letter provided that you publish all of it.

M. K. Robinson
Secretary General Counsel
Eastman Kodak Co.
Rochester, N. Y.



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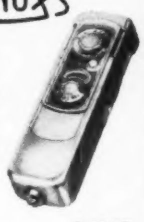

Maximum performance with minimum space in this little gem — weighing just 2½ ounces and measuring 3" in length! Chronometer-like reliability with shutter speeds from ½ sec. to 1/1000 sec.; superb f/3.5 coated lens. Shutter winding and film transport are simultaneous. Focusing from 8" to infinity, with automatic parallax correction. Contains 2 built-in filters. Takes day-light loading film: 50 exposures on black and white, or 24 exposures on color Including leather case and chain .

$129.50 Cash or $12.95 Down.

Selected Minox Accessories and Film

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Minox Enlarger, Model III	175.00
Black and White Film (2-50 exposure cartridges per box)	2.02
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Rolleiflex III

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Write Dowling's Fifth Avenue for Complete List!

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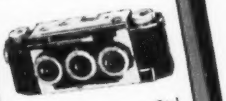

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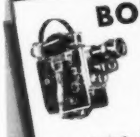

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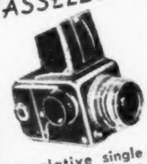

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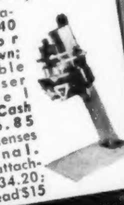

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camera clubs by Whit Hillyer

On the Firing Line

EACH MONTH I try to devote this lead-off spot to a piece calculated to interest a majority of club column readers. Periodic receipt of letters—brickbats and orchids alike—leads me to believe that generally I achieve my purpose.

But recent discussions of salon activity and what's wrong with camera clubs have pulled more articulate mail than I've seen for some time. This indicates fairly widespread interest in these subjects. So let's examine some of the opinions sent me in the mail.

One very literate correspondent (who, for obvious reasons, will not be named here) feels that "salonitis" is to blame in many cases where thriving clubs begin to falter and finally go to pieces. He's been president of two large and active clubs. In both of them there arose groups of members to whom salon success was all-important. Intraclub evaluation of pictures got to be strictly on a salon basis. Little attention was given to such things as instruction or investigation of new photographic ideas and techniques. Both clubs developed cliques, and faded away to mere handfuls of people.

So that we won't immediately charge this fellow with incompetence as a club official, on his record, I'll mention that currently he's a leading light in still another camera club whose membership sees eye to eye with him on policy. In less than a year this group has increased from 19 to 74 paid-up members. A 10-week course on fundamentals was run, instruction being given by the city's outstanding professionals and amateurs. To quote my correspondent:

"This club was formed with the idea of trying to teach and promote better photography . . . we do not frown on salon work—but other types get equal attention and are given an equal chance in our competitions. This accounts for the excellent cooperation given us by local professionals and dealers. Everyone has a wonderful time, attendance and cooperation continue to be excellent. . . . I do not have a chip on my shoulder—I'm simply trying to prove that it does not pay to let the salon type of thought dominate a camera club. . . ."

Fair enough?

Somewhat the same pitch is made by Jim Stanford, of *Washington Council of Camera Clubs, Inc.*, who stated in a recent issue of "Photo Northwest": "It's a mistake to set your goal at winning a print competition or succeeding in a salon. These are only steps, not unlike learning to make a good contact print. The real goal is the maximum development of your own viewpoint, your own distinctive style. Make your prints with a purpose, but let the purpose be more ambitious than winning a salon sticker. The other ways lead to imitation and mediocrity."

I don't underestimate the value of salon work. The traveling shows exchanged by clubs are definite contributions to amateur photography. And the technical discipline required in preparing a really good salon entry is good for any photographer.

But let's give due attention to the many other phases of picture-taking.

Shows for Exchange

Burlington Camera Club has a road show of 24 mounted prints for exchange with other clubs in the eastern and central states. Print director is Robert F. King, 35 University Terrace, Burlington, Vt.

Exchange bookings of club salons and bulletins are requested by *Memphis Photographic Society.* Write to B. W. Beyers, 1198 Faxon street, Memphis, Tenn.

Box Camera Derby Rules

With interest increasing in box camera print contests it may be helpful to print here the latest version of rules for such competition, as set forth by *Alameda Photographic Society.* Prints can be of any size up to 5x7, on 8x10 white mounts. Commercial finishing is permissible, and non-members each can submit three entries in three of the monthly competitions.

Detroit Wins in Photo Finish

Photographic Guild of Detroit came in strong at the wire to take first place for the second straight year in the PSA International print contest. Trailing by five points going into the final contest period, the Detroiters came in with an aggregate of 399 points for the year, to nose out *Oakland Camera Club* which had 390. A close third was *Baltimore Camera Club*, with 385 points.

This makes it three out of the last four for the *Guild.* Watch the fur fly in 1953!

We Hear . . . That *Miniature Camera Club of Philadelphia* has formed a new color and stereo group. A comprehensive list of 11 programs already has been organized, extending through next February . . . H. J. Johnson, hard-working PSA notable, writes: "You are on the right track in your *Quality not Quantity* editorial for August." Hubert sent me a tear-sheet from the September, 1951, *PSA Journal*, which gives the Color Division's policy on such matters. Quotes: "Statistical tables may prove that [the person whose time is his own] has more acceptances than another, but they will not prove that he is a better photographer . . . The purpose of *Who's Who* is not to establish with mathematical precision the relative ranks of photographic genius . . . it is only to list those whose slide-making ability is probably above average . . . Classified ad in *Southern California Council of Camera Clubs'* "Council News": "Lady editor of refined taste but inquisitive nature wishes correspondence with editors of camera club bulletins. Reply to Irma Louise Carter, 2900 Strand, Manhattan Beach, Calif." . . . So go ahead and write to her, why don't you?—▶

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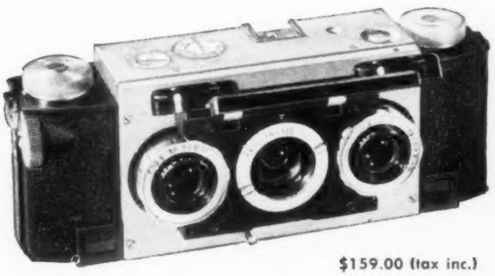

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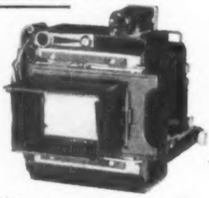

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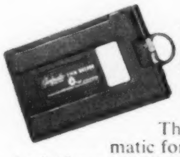

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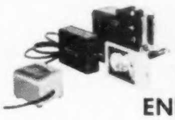

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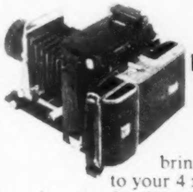

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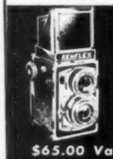

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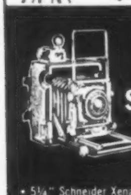
Made of aluminum and chrome plated steel. 3 section pan head. Fits all 8 and 16mm cameras, 35mm and press cameras up to 5x7

Reg. $15.40 SALE $11.95



SAVE $70.50 on BRAND NEW 4 x 5 PACEMAKER

SPEED GRAPHIC OUTFIT

with MX FULL SYNCHRO SHUTTER

Reg. $305.00 SALE $234.50

- 5¼" Schneider Xenar F4.7 coated lens
- Compur Rapid Synchro Shutter
- Kalart Range Finder
- Graflite 3 cell gun with 7" reflector
- Vulcanoid case
- 3 holders

CROWN GRAPHIC (same as above) .... Reg. $261.00 SALE $199.50

Other outfits at similar reductions. Write for information.

SAVE $147.50 on Versatile 2¼ x 3¼

KODAK MEDALIST II

(latest model)

Reg. $312.50 ONLY $165.00 (Used but like new)

- Coated Ektar F3.5 lens
- Supermatic shutter with speeds from 1 second to 1/400th
- Built-in flash
- Coupled range finder
- Leather case

KODAK MEDALIST I, (early model) with case, very good condition, formerly $262.50 .... **special $97.50**

Limited quantities, subject to prior sale.

Save up to 46% on

MOVIE REEL CHESTS SLIDE FILES • MOVIE REELS AND CANS

ALL METAL SLIDE FILES

Portable all steel files for protection and orderly filing.

ITEM NO	ACCOMMODATES	CAPACITY cardboard	CAPACITY glass	REG.	SALE
#1050	2x2"	100	50	$ 1.98	$ 1.49
#1150	2x2"	300	150	2.95	2.25
#1093	2x2" (6 drawers)	1800	900	24.95	18.75
#1125	2½x2½"	250	125	4.00	2.95
#1100	2¾x2¾"	200	100	4.00	2.95
#1075	3¼x4"	150	75	4.00	2.95
#1116	Stereo	300	150	6.50	4.95
#1096	Stereo (6 drawers)	900	450	24.95	18.75

ALL METAL MOVIE REEL CHESTS

ITEM NO.	FILM SIZE	NUMBER OF REELS & CANS	REG.	SALE
#183	8mm	12-200'	3.25	2.49
#185	8mm	12-300 or 400'	3.95	2.95
#184	16mm	12-400'	4.95	3.75
#1008 DeLuxe	8mm	12-200'	6.50	4.89
#1009 DeLuxe	8mm	12-300'	7.50	5.65
#1110 DeLuxe	8mm	12-400'	8.00	5.95
#1016 DeLuxe	8mm	9-400'	7.50	5.65

MOVIE REELS & CANS

SIZE		REG	SALE
8mm	200'	$1.00	$ .54
8mm	300'	1.30	.95
8mm	400'	1.60	1.25
16mm	400'	1.50	.88

Minimum order of 6 on Movie Reels and Cans

SAVE 20% — BRAND NEW

GRAPHIC—GRAFLEX ACCESSORIES

	2¼"x3¼"	3¼"x4¼"	4"x5"
Graphic film holders (double)	$ 3.05	$ 3.15	$ 3.24
Graflex film holders (double)	3.75	4.08	4.36
Grafmatic film holders (Graflok)	11.88		17.56
Grafmatic film holders (Graflex)	11.88		18.80
Film Pack Adapter (for Graphic or Graflex)	5.48	6.10	6.92
*Roll holders (Graflok or Graflex)	15.15	17.20	17.20
Graflok back (less viewing hood)	11.16	17.16	17.56
Graflok back (with viewing hood for old model	16.08	22.12	22.84
Graflarger back (converts Graphic or Graflex into an enlarger)(2¼x3¼, 3¼x4¼ or 4x5 size, specify	28.00	28.00	28.00
Stand for use with Graflarger	14.00	14.00	14.00
Graflok Dividing back (two on 4x5)			22.00
Polaroid Land back (fits 4x5 Graflok back)			62.50

*All roll holders use 120 film and are available in 2¼x3¼ or 2¼x2¼ picture size — specify size you want.

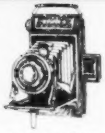
Similar reduction on other accessories. Write, giving requirements.

Save $11.05

Brand New German Import

620 BOWER X

Roll Film Camera



Reg. $41.00

only $29.95

- Coated Schneider F4.5 lens
- Vario shutter
- Speeds to 1/200th
- Built-in flash

INCLUDES BOWER FLASH GUN

FINAL CLEARANCE!

Shopworn 2¼ x 2¼

BABY BESSA 66

With compur rapid shutter, speeds from 1 second to 1/500th. Takes 12 pictures on 120 film.

	Formerly	SALE
WITH COATED VASKAR F4.5 LENS	$60.00	$32.50
WITH UNCOATED VOIGTAR F3.5 LENS	65.00	37.50

SPECIAL!! IMPORTED 2¼ x 3¼ GERMAN CAMERA

For photos you'll treasure forever, you'll want this handsome, rugged chrome and Morocco finished camera.

Reg. $29.95 **ONLY $23.95**

- F6.3 coated lens
- Precision Prontor S shutter
- Speeds to 1/300th
- Built-in flash synchronization
- Built-in self-timer

Save $25.00 on BRAND NEW 2¼ x 2¼ Twin Lens Reflex

CIROFLEX D OUTFIT

Reg. $117.50 COMPLETE $92.50

- Ciroflex D camera
- Coated Raptar F3.5 lens
- Synchro shutter
- Speeds to 1/200th

OUTFIT INCLUDES:

- Leather Eveready case
- Heiland Flash gun
- Adapter ring, sunshade, 2 filters

SPECIAL!! BRAND NEW 75mm

VOIGTLANDER COLOR SKOPAR F3.5 COATED LENS

For 2¼x2¼ cameras or for enlarging

Reg. about $35.00 ONLY $15.00

- Speeds from 1 sec. to 1/500th
- Focusing mount down to 3.5 feet

SAVE $20 on NEW 35mm

ARGUS C3 OUTFIT

with:

- Coated F3.5 lens
- Flash gun
- Leather case
- coupled rangefinder

INCLUDES

- New Telephoto lens
- Adapter Ring
- 2 Filters (your choice)
- Sunshade

Reg. $95.00

COMPLETE $74.50

CAMERA and FLASH GUN less accessories $62.50

SAVE $27.00 ON NEW 35mm

BOLSEY B2 OUTFIT

- Coated F3.2 lens
- Coupled rangefinder
- Built-in-flash

INCLUDES:

Eveready Leather case • New telephoto lens • Adapter ring 2 Filters, Sunshade • Flash Gun

Reg. $116.95

complete $89.50

CAMERA less accessories $73.50

SAVE $10.00 on NEW Lightweight 2¼ x 2¼

Voigtlander PERKEO I

Reg. $49.50

ONLY $39.50

- Coated Vaskar F4.5 lens
- Pronto synchro shutter
- 12 2¼x2¼ pictures on roll
- Speeds from 1/25 to 1/200

ALL ITEMS SOLD F.O.B. N. Y.
ADD APPROXIMATE POSTAGE.
WE WILL REFUND OVERAGE

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"THE HOUSE OF PHOTOGRAPHIC VALUES"
142 FULTON STREET • NEW YORK 7, N. Y.

The ability of the Norwood Meter to accurately appraise light and determine correct exposure both indoors and out make it an essential part of my equipment.

CHARLES ROSHER
ASC. FRPS. FSMPE. APSA
Director of Photography
with M.G.M. Studios

As you know, I have been using the Norwood for years and I appreciate how much it has helped me in my profession. It has never failed me and I depend on it entirely in my daily shooting at Warner Brothers Studio, Hollywood. I would not be without it.

TED McCORD ASC.
Director of Photography
Warner Bros. Studio

I have used the Norwood Meter for quite a long time on my pictures and find it to be an indispensable tool.

GEORGE JOSEPH FOLSEY ASC.
Director of Photography

I have two of them, and find them extremely accurate and very sturdy, and in my opinion are very important to a photographer, particularly as we make pictures today, working equally well outdoors and indoors.

From my own experience I am sure the Norwood Meter would be as important to an amateur as a Professional, proving very economical as the user is always assured of a correctly exposed negative.

RAY JUNE ASC.
Director of Photography
Metro-Goldwyn-Mayer Pictures

NORWOOD Director
INCIDENT LIGHT EXPOSURE METER

...The Meter the BEST Photographers use

Read what the experts say . . . Proof positive of Norwood Superiority!

"The Standard of the Studio"

It is my opinion that the Norwood Meter is the best all around meter for our use. In naming some of our bigger pictures made here, "King Solomon's Mines" and "Quo Vadis," which were both photographed by Robt. Surtees, he used nothing but the Norwood Meter all through both of these pictures.

JOHN ARNOLD
Executive Director of Photography
Metro-Goldwyn-Mayer Pictures
Culver City, California

I have been using this Norwood Meter since they first hit the market. I have used it on all my pictures at M.G.M., and this has been the first time I had it up for a check and adjustment.

I find the Norwood Meter to be absolutely correct and dependable and very easy to use. I wouldn't be without one.

JOSEPH RUTTENBERG
Director of Photography
Metro-Goldwyn-Mayer Studio

In my many years as a director of photography in Hollywood, this is the first exposure meter that has completely eliminated the element of guesswork or human error in exposures. At this time particularly I find the Norwood invaluable, since so many of the pictures are scheduled for quick production—especially those of the Western type.

I am confident that I voice the opinion of all of the Hollywood cameramen, and our appreciation.

JACK GREENHALGH ASC.
Director of Photography

with the amazing photosphere

NORWOOD DIRECTOR

Priced at only
$32^95 (no tax)
with Photosphere, Photogrid and Photodisk.
Write for Literature.

Perfect exposure every time...

DIRECTOR PRODUCTS CORP.
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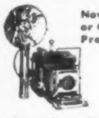
Trade with Peerless ... as millions do! The store with the Largest Selection of Cameras and Equipment offers the greatest values ... finest service ... and guarantees your money back unconditionally if not satisfied within ten days of purchase! If you do not see what you want in these two pages ...

... write for it ... we have it ... at the price you want to pay!

SAVE UP TO $110.75! BRAND NEW! Complete!

4x5 GRAPHIC Outfits

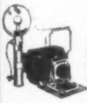


Now, you can get a BRAND NEW 4x5 Speed or Crown Graphic Outfit. These sensational Press Cameras feature a Graflok Back, Body Shutter Release! It is synchronized for flash and has a coupled Rangefinder! Each complete press outfit comes in fine Press Carrying Case!

Complete Outfit Includes:	SPEED GRAPHIC	CROWN GRAPHIC
4x5 Pacemaker GRAPHIC Camera	170.00	125.00
PLUS – 135mm f4.7 Ctd. Wollensak Raptar Lens in Rapax Shutter		
PLUS – Coupled Rangefinder, Installed		
PLUS – 3-Cell Flashgun, Reflector Cord, Solenoid, Installed		
PLUS – 4x5 Film Pack Adapter		
PLUS – 4x5 Double Film Holder		
PLUS – Lens Hood – Filter Holder and 4-Optical Glass Filters		
PLUS – Press Carrying Case		
Total Value	369.25	324.75
You SAVE	110.75	85.75
Peerless Priced – Only	259.00	219.00

SAVE $80.44! BRAND NEW

4x5 BUSCH Press Outfit



135mm f4.7 Ctd. Wollensak Raptar in Rapax Shutter PLUS Kalart coupled Rangefinder, installed
- 3-cell Press Flashgun installed

144.95 ship. wt 8 lbs.
Value $235.79

2½ x 3¼ ANNIV. SPEED GRAPHIC

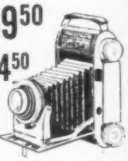
99.00 used

Choice f4.5 Tessar, Skopar or Xenar Lens
- Cpld Kalart RF
- Synchro Flashgun

ship. wt. 8 lbs.

BIG SAVINGS on BRAND NEW

VOIGTLANDER Cameras



RANGEFINDER BESSA II **89.50**
New, Hard Ctd. f3.5 Color Skopar Lens, Compur Rapid X Synchro. List 124.50

RANGEFINDER BESSA II **124.50**
f3.5 Color Heliar Lens. List 168.50

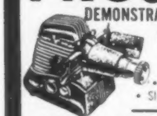
Voigtlander BESSA I **47.50**
620 – Roll Film Camera f4.5 Ctd. Vaskar-Synchro X Shutter. List 59.50

Voigtlander PERKEO I
2¼ x 2¼ Roll Film Camera f4.5 Ctd. Lens, Synchro X.
Special Only... **39.50**

Average Shipping Weight 6 lbs.

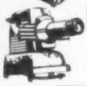
Famous SLIDE PROJECTORS

DEMONSTRATORS *At Our Lowest Prices!*



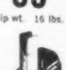
Latest 2 x 2 GOLDE NU-MANUMATIC
- 300 Watt Lamp
- f3.5 Ctd. Lens
- Blower Cooled
- Slide Changer

List $58.50 **39.50**
ship wt. 16 lbs.



Latest Viewlex V-33 2x2 Slide Projector
- 300 Watt
- Blower Cooling
- f3.5 Ctd. Lens

Brand New $62.95 **39.50**
ship wt. 16 lbs.



La BELLE '500'

2 x 2 slide Projector USED
- f3.5 Coated Lens
- 500 Watts

59.50 Ship. Wt 8 lbs.
List $95.00

ROLL FILM CAMERAS

	New	Used
Agfa VENTURA, 2¼x2¼, cf4.5*		29.50
Ansco SPEEDEX, 2¼x2¼, cf4.5*	36.50	24.50
Ansco TITAN, 2¼x2¼, cf4.5*	69.95	39.95
Balda LUX (full and half 120) M-X SYNCH cf4.5 Schneider	49.95	39.95
FOTH DERBY, f2.5, foc. plane		27.50
Kodak DUO-620, f3.5		34.50
Kodak MEDALIST, f3.5, RF		89.50
Kodak MEDALIST II, cf3.5*, RF	304.75	179.50
Kodak MONITOR 620, f4.5		39.50
Kodak SENIOR 616, f4.5		34.50
Kodak SPECIAL 620, f4.5		27.50
Kodak TOURIST, cf4.5*	71.00	49.50
Kodak TOURIST 800, cf4.5*	97.40	64.50
Kodak VIGILANT 620, f4.5		29.50
Voigt. BESSA 66, cf4.5, NEW	39.89	
Voigt. BESSA 66, cf3.5	64.50	44.50
Voigt. BESSA 66, f3.5		39.50
Voigt. BESSA, 2¼x3¼, f4.5c	49.50	29.95
Voigt. BESSA, 2¼x3¼, f3.5		39.50
Voigt. RANGEFINDER BESSA, 2¼x3¼, f3.5		59.50
Zeiss IKONTA A, ½120, f3.5		39.50
Zeiss IKONTA A, ½120, cf3.5*	63.00	
Zeiss IKONTA B, 2¼x2¼, f3.5		42.50
Zeiss IKONTA B, 2¼x2¼, cf3.5* Tessar	99.00	74.50
Zeiss Ikonta B III, 2¼ x 2¼, cf3.5* Tessar, MX synch, built-on range finder	126.00	
SUPER IKONTA A, Special, cf3.5		79.50
SUPER IKONTA A, cf3.5*, RF	168.00	89.50
SUPER IKONTA B, f2.8 Tesr, RF		99.50
SUPER IKONTA B, cf2.8* Tessar, RF MX Synch	236.00	169.50
SUPER IKONTA BX, cf2.8* RF, exposure meter MX Synch	281.00	239.50
SUPER IKONTA C, 2¼x3¼, f3.5, RF		79.50
SUPER IKONTA C, 2¼x3¼, cf3.5*, RF	186.00	117.50
SUPER IKONTA BX cf2.8* RF, Exposure Meter		169.50

Average Shipping Weight 5 lbs.

REFLEX CAMERAS

	New	Used
ANSCO REFLEX, cf3.5		99.50
BOLSEY C, cf3.2*	109.50	79.50
ARGOFLEX E, cf4.5 Anst.		29.50
CIROFLEX B, cf3.5 Alphax	75.60	44.50
CIROFLEX C, cf3.5 Rapax	97.65	59.50
CIROFLEX E, cf3.5* Rapax	117.55	79.50
COMPANION, f2.9 Trioplan		49.50
Kodak REFLEX, cf3.5		69.50
Kodak REFLEX II, cf3.5*, case	161.00	99.50
ROLLEICORD, f4.5 Triotar		49.50
ROLLEICORD, f3.5		69.50
ROLLEICORD IIa, cf3.5 Zeiss		89.50
ROLLEICORD, cf3.5* Xenar		99.50
AUTO ROLLEIFLEX, cf3.5* Zeiss Tessar		179.50
AUTO ROLLEIFLEX II, cf3.5		169.50
Auto ROLLEIFLEX, cf2.8*		219.00
AUTO ROLLEIFLEX, LATEST, M-X Synch. cf3.5* Xenar	248.00	
Voigtl. BRILLIANT, cf4.5*	39.50	29.50
Voigtl. SUPERB, f3.5 Skopar		59.50
Welta PERFECTA, f3.5		34.50
Zeiss IKOFLEX I, f3.5 Zeiss		59.50
Zeiss IKOFLEX IIa – Latest, cf3.5* Tessar, with case	188.00	109.50
Zeiss IKOFLEX III, f2.8 Tessar		139.50

Average Shipping Weight 6 lbs.

SINGLE LENS REFLEX

	New	Used
KINE EXAKTA II, f2.8		99.50
KINE EXAKTA II, cf2* Biotar	179.50	
KINE EXAKTA V, cf2* Biotar		198.50
KINE EXAKTA VX, cf2* Biotar	345.00	
KORELLE REFLEX, f3.5		54.50
KORELLE REFLEX, f2.8 Tessar		79.50
KORELLE REFLEX II, chrome, f2.8 Schneider Xenar		89.50
2¼x3¼ GRAFLEX B, RB, cf4.5		69.50
3¼x4¼ GRAFLEX D, RB, f4.5		69.50
3¼x4¼ SUPER D GRAFLEX, RB, cf4.5* Kodak Ektar	246.75	179.00

Average Shipping Weight 6 lbs.

35mm CAMERAS

	New	Used
ARGUS C2, f3.5, RF		19.95
ARGUS C3, f3.5*, RF		29.50
ARGUS 21, cf3.5*, Markfinder	62.10	39.95
BALDINETTE cf3.5* Schneider, Latest FULL-SYNCHRO M-X	49.95	39.95
BANTAM FLASH Kodak, cf4.5*	56.00	37.50
BANTAM SPC'L Kodak, f2, RF		99.50
BOLSEY C, cf3.2*	109.50	79.50
CLARUS, f2.8, RF, foc. plane		49.50
DOLLINA II, f2.9, RF		49.50
EKTRA Kodak, cf1.9, RF		193.00
IKONTA 35 Zeiss, cf2.8*	120.00	74.50
KARAT II, f2.8 Xenar, RF		39.50
KAROMAT II, cf2* Xenon, RF	164.10	119.00
KODAK 35, cf3.5*, RF		54.50
MERCURY, f3.5		12.50
MERCURY II, cf2.7		24.50
MINOX II, cf3.5, light weight		59.50
PONY 135 Kodak, cf4.5*	35.75	24.50
RETINA II Kodak, f2.8, RF		69.50
RETINA II Kodak, f2, RF		84.50
RETINA IIa, cf2* Xenon, RF, Rapid Wind	164.10	119.00
ROBOT I, f3.5, quick sequence		49.50
ROBOT II, f2		94.50
SIGNET 35 Kodak, cf3.5*, RF	92.50	64.50
TENAX II, f2 Sonnar, RF		99.50
VITESSA, cf2*, RF	159.50	119.50
WELTINI, f2.8 Tessar, RF		69.50
WELTINI, f2 Xenon, RF		79.50

Average Shipping Weight 5 lbs.

16mm EQUIPMENT

MOVIE CAMERAS

	New	Used
B&H FILMO 70, f3.5 Cooke		49.95
B&H FILMO 70DA, 3-lens, f1.9,		
BOLEX H-16, latest, ½" cf1.9	282.25	179.50
CINE KODAK B, f1.9		44.50
CINE KODAK K, f1.9		79.50
CINE KODAK MAGAZINE, f1.9		89.50
KEYSTONE A7, f1.9 (7 speed)		64.50
KEYSTONE A12, turret, cf1.9	151.00	99.50
REVERE MAG., cf2.5	157.50	98.50
REVERE MAG-TURRET, cf1.9	212.50	139.50
SIMPLEX Pockette, f1.9		49.50

PROJECTORS

	New	Used
AMPRO, 500 Watts		99.50
B&H DIPLOMAT, 750W, case	299.95	189.00
BOLEX G, 8 & 16mm, 750W	331.00	199.50
KEYSTONE A-82, 750W	119.50	79.50
KEYSTONE K-160, 750W	139.50	89.50
KODASCOPE 16-10, 750W	154.40	89.50

Average Shipping Weight 40 lbs.

8mm EQUIPMENT

MOVIE CAMERAS

	New	Used
B&H SPORTSTER, cf1.9	119.95	84.50
B&H TRI-LENS, turret, cf2.5	129.95	94.50
B&H AUTO-8 MAGAZINE, cf1.9 1½" cf3.5 foc. lenses	255.90	179.50
BOLEX L-8, f2.8	99.50	59.50
CINE KODAK 8-20, f3.5		24.50
CINE KODAK 8-25, f2.7		37.50
CINE KODAK 8 Mag., cf1.9	150.95	99.50
CINE KODAK RELIANT, cf2.7	82.30	57.50
CINE KODAK BROWNIE, cf2.7	43.30	29.95
DeJUR CITATION, cf2.5	77.50	46.00
DeJUR MAGAZINE, cf2.5	106.95	69.50
KEYSTONE K-8, f2.5		29.95
KEYSTONE K-8, f1.9		49.50
KEYSTONE K-36, cf1.9	78.00	47.50
KEYSTONE Magazine, cf2.5	107.75	67.50
Keystone OLYMPIC, cf2.5	78.00	49.50
Keystone OLYMPIC, cf1.9	92.75	62.50
Revere 55, cf2.8	69.50	39.50
Revere RANGER, cf1.9	99.50	64.50
Revere MAG., 3-lens tur, cf2.8	132.50	87.50

Average Shipping Weight 12 lbs.

MOVIE PROJECTORS

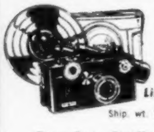
	New	Used
B&H REGENT, 500W, case	19.95	124.50
BOLEX M-8, 500W	167.25	119.50
DeJUR "750", 750W	149.50	98.50
DeJUR "1000" 750W	167.50	114.50
KEYSTONE K-108, 750W	139.50	89.50
KEYSTONE K-68, 750W	114.50	63.50
REVERE 85, 500W	124.50	67.50

Average Shipping Weight 30 lbs.

SAVE $19.10! BRAND NEW!

ARGUS C3

Complete 35mm Outfit



All For Only **74.50**
List $93.60!
Ship. wt. 7 lbs.

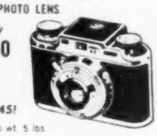
Complete Outfit Includes:
- ARGUS C3 Camera with f3.5 Coated Lens, Built-in Flash
- Aux. TELEPHOTO LENS
- CARRYING CASE
- FLASHGUN & Bracket
- Lens-Shade & Filter Holders

SAVE $21.45! BRAND NEW!

BOLSEY B2

Complete 35mm Outfit

Outfit Includes:
- BOLSEY B2 Camera with f3.2 Coated Lens, Built-in Flash
- Aux. TELEPHOTO LENS



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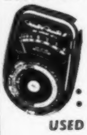

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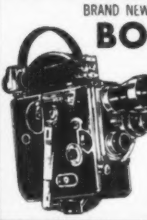

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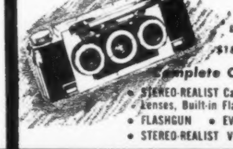

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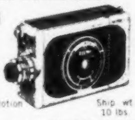

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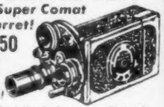

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The 3-LENSES . . . Mounted in Turret!

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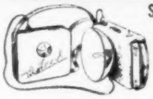

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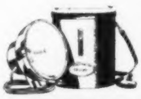

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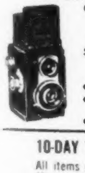

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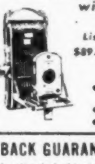

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LEICA IIIA, f2 Summar		127.95
LEICA IIIC, f3.5 Elmar	259.00	140.95
LEICA IIIC, f2 Summitar	350.00	192.95
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Average Shipping Weight 5 lbs.

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127mm coated f4.5 Leitz Velostigmat, Telephoto		49.00
85cm coated f1.5 Summarex, Telephoto		209.00
90mm f4 coated Telephoto	44.98	
135mm f3.8 coated Tele	51.39	

LENSES FOR CONTAX

85mm f2 Sonnar, Telephoto	292.00	97.50
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75mm coated f1.5 Biotar, Tele		119.50
135mm coated f4.5 Culminar, Telephoto		39.50
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135mm f3.8 ,coated Telephoto	44.98	
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Average Shipping Weight 3 lbs.

SYMBOLS
RF—Coupled Rangefinder
c—Coated Lens
*—Flash Shutter

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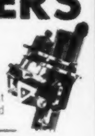

35mm to 2¼ x 3¼ Double condenser Sysetm

- Rotating negative holder

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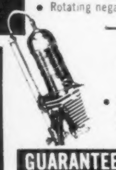
FEDERAL 269



with 3½" f6.3 Lens

- 2¼ x 3¼ Negative Carrier

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SOLAR 120, 2¼ x 3¼ f4.5 Lens condenser	93.05	49.50
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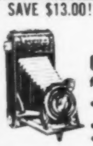

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2¼ x 2¼ Twin-Lens, German

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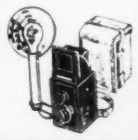

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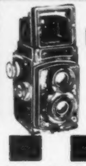

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tools and techniques

by Norman C. Lipton

A round-up of recent developments and significant trends

High-Speed Ciné Film. A new reversal-type motion picture film with a 300 ASA tungsten rating made a quiet debut in the New York retail market last June under the auspices of Kin-O-Lux Laboratories, an established distributing concern that specializes in DuPont materials. The new film, labelled Gold Seal Special, comes in 8 and 16-mm silent rolls and in a 16-mm sound roll which is claimed to provide faithful recording up to 7,000 cycles per second. Prices are in line with those charged for normal-speed film—$7.20 for 100-foot rolls of 16-mm and $2.85 for 25-foot rolls of double-8, with taxes and processing costs included. The film has long scale and is claimed to have good resolution. Oddly enough, the daylight (and fluorescent) speed rating is lower than the recommended tungsten speed; it's pegged at 200 ASA. Rudy Pfeiffer, president of Kin-O-Lux, frankly admits that the exceptional speed and unique characteristics of the film, which had originally been intended to satisfy the needs of the TV market, are the result of controlled processing manipulations. Variations in quality and performance are held to within plus-or-minus 10 percent. Since Gold Seal Special film has been available to amateurs a number of new lighting techniques are being developed: (1) the use of ordinary mazda room lighting for shooting with cameras equipped with f/1.9 lenses and faster and (2) shooting by the light of a single RFL-2 (reflector flood) type lamp bounced off a white ceiling with lenses as slow as f/3.5.

Promicrol replenisher should be available in the British market by the time this note appears in print according to recent word from May & Baker Ltd., Dagenham, manufacturers of the unique fine grain developer that has created such a stir around the world during the past year. Plans call for the launching of a kit consisting of 2½ litres each of Promicrol developer and the new replenisher to supplement the present 600-cc developer package. Supplies of the new kit will be released for export when British requirements have been satisfied. By the end of the summer, M & B hopes to put up 20-litre packages of Promicrol developer and 10-litre units of the new replenisher specifically for the export market.

As the article *High Speed plus Fine Grain* in the December 1951 issue of POPULAR PHOTOGRAPHY stated, Promicrol is a valuable tool for professionals who work with small cameras under adverse lighting since it permits inspection development to be "forced" more successfully than any other developer of its type. In normal use it is fast and clean working and produces an unusual combination of fine grain and full emulsion speed. Until now, the big shortcoming of Promicrol as far as the amateur is concerned has been the lack of a suitable replenisher. The 600-cc package has a capacity of seven rolls (No. 120 or equivalent) but the recommended developing time must be extended 10% for each successive roll to maintain the desired gamma while the effective film speed is progressively and inexorably reduced by the uncompensataed accumulation of end products in the developer solution. The new replenisher should make the film speed and contrast characteristics reproducible from one roll to another without requiring any alteration in processing time.

Until Promicrol replenisher is freely available, adherents of time-and-temperature development can make use of a dilution system to produce consistent results from roll to roll without sacrificing the desired grain and speed characteristics. Only five rolls can be processed in the 600-cc solution instead of seven and the processing time must be extended, but the results are readily reproducible. The 600 cc of stock solution (21 fluid ounces) is divided into five equal parts (4.20 fl. oz.) and each part is stored in a full, dark, tightly-stoppered bottle. Each portion of developer is diluted with sufficient water to fill the developer tank just before the film is to be processed, and the "normal" developing time is multiplied by a factor that depends upon the degree of dilution and the desired gamma. The diluted solution is discarded immediately after one use. The following table shows dilutions for various tank sizes and the respective factors by which the normal developing time must be multiplied:

Tank cap.	Water added	Gamma: 0.6	0.7	0.8
8 oz.	4.20 oz.	1.7x	1.8x	1.8x
12 oz.	8.40 oz.	2.1x	2.3x	2.5x
16 oz.	12.60 oz.	2.5x	2.7x	2.9x
24 oz.	21.00 oz.	3.1x	3.4x	3.6x

PSA Convention. This year's annual convention of the Photographic Society of America, held in New York last August, couldn't quite match the drama of last year's Technical Division presentation *Photography Comes of Age*, which highlighted five outstanding technological developments that easily qualified to the "wonder" category. But the New York program of the Technical Division did project a very clear and helpful picture of the status of today's photographic tools, techniques, and theories. The first of the five days that had been set aside by the Technical Division for its ambitious schedule of conferences, clinics, and papers sessions was devoted to the applications of Photography in Biology and Medicine. Twelve aspects of this work were covered in the course of six hours. The second day was devoted to an equally extensive exploration of Photography in Engineering and Science, covering eleven subjects of current interest. The papers given at these two symposia (along with the dis-

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B Center-dome Concentrating Reflector, scientifically designed to put more light on subject.

•

C Built-in test light. Flash of lamp means firing system is OK—bulb is OK.

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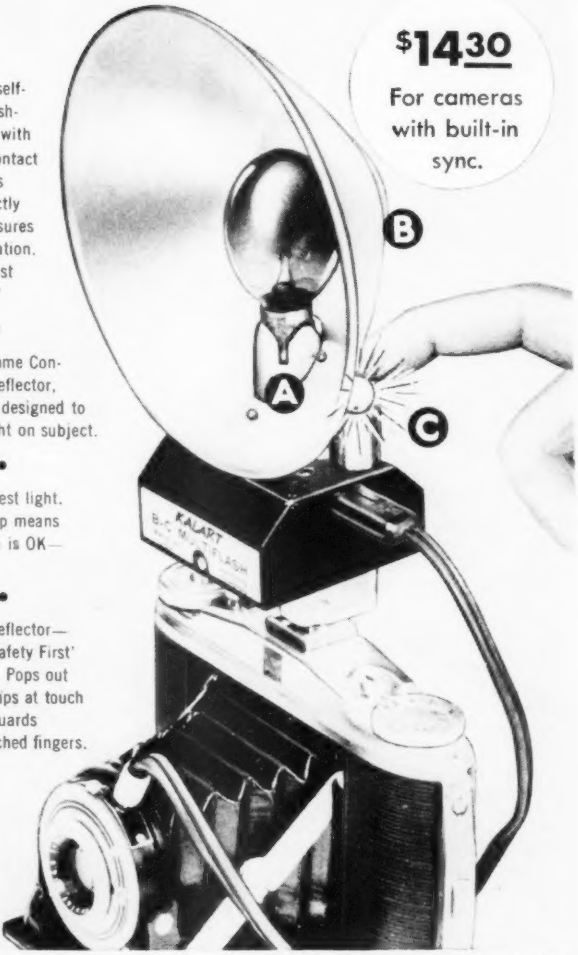

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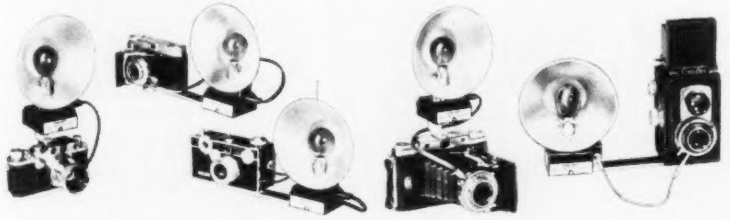

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cussions that followed) have been scheduled for early publication in *Photographic Science & Technique* the quarterly technical supplement of the *PSA Journal*. Others that followed later in the convention will appear subsequently.

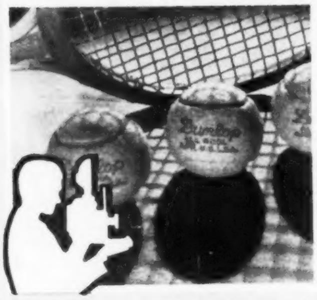
Two papers given in the later sessions dealt with criteria for testing photographic lens quality and performance. There has been quite a bit of activity in this field since the presentation a year ago of the paper titled *The Nature and Evaluation of the Sharpness of Photographic Lenses*, by Kodak scientists G. C. Higgins and L. A. Jones, which rejected resolving power as the sole determinant of lens sharpness. A paper by Duncan E. Macdonald of Boston (Mass.) University Physical Research Laboratories emphasized the fact that the focal settings for maximum resolution and minimum flare do not necessarily coincide and that a reliable lens performance rating depends upon an accurate measurement of maximum resolution on one hand and maximum contrast and brilliance on the other. Frank G. Back of the Zoomar Corp., New York, went even further by propounding a formula that expresses with a single number the closeness of the image planes producing (1) best resolution and (2) highest image brilliancy. His formula was based on four components of light energy passing through a lens which can be observed and measured in the laboratory: (a) Energy going through the conjugate image point (b) Energy going into the immediate neighborhood of that conjugate image point (c) Energy scattered over a wide field within the image space (d) Loss through absorption or reflection back into the object space.

Another subject that came in for considerable discussion was the desirability of adjustable interocular separation in stereo shooting equipment so that projected stereo images can be viewed without eyestrain and invested with depth no matter how distant the object from the camera. Samuel Kitrosser of the Polaroid Corporation, Cambridge, Mass., demonstrated a simple Polaroid Interocular Calculator that will soon be available, which enables one to select the correct interocular separation on adjustable equipment on the basis of several known factors: (1) the width of the projected image; (2) the lens-to-film distance; (3) the width of the negative image, and (4) the distance from the lens to the nearest and farthest planes of the photographic subject.

At the Biology symposium, Roman Vishniac, New York, told of photographing organisms swimming around in a droplet of water under a microscope objective—"by emitted light." All the light affecting his film came directly out of the water droplet to which it had been transmitted by plastic tubing ground to a fine point, from the light source (flash, speedlight, or incandescent lamps). . . . At the TD clinic on color photography the report was confirmed that color films have occasionally been fogged yellow when the side of a plastic film holder slide that had been exposed to sunlight was returned to the holder facing the film

(*Continued on page* 141)

NEWS — Covering the news front as a free lance or staff photographer with pictures that are snapped up by editors is a valuable part of the Home Study Course at NYI.



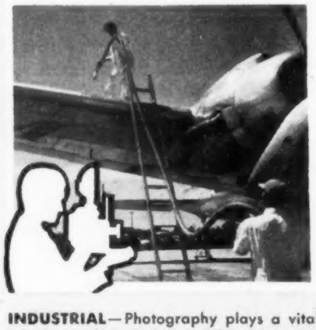
ADVERTISING — Here's a wide-open field for the trained photographer who knows how to "sell" a product with pictures. Opportunities are sky-high, the work well-paid.

NYI *Home Study Training*

CHILDREN — They're "naturals" for increasing your income and we teach you methods and tricks that simply can't miss for getting the best out of each child.

EDITORIAL — There is a ready market for "story" pictures, seasonal pictures, human interest, nature shots and the like. NYI training covers this field thoroughly.

FASHION — NYI teaches you all the tricks of posing, backgrounds, lighting, handling models, for your success in this glamorous and profitable branch of photography.



INDUSTRIAL — Photography plays a vital role in modern industry. NYI shows you how to service the demands of this well-paid and rapidly expanding field.

PORTRAITURE — Every man, woman and child in your locality is a prospective customer. NYI trains you to make your portraits distinctive, salable and a steady source of income.

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16mm

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100' x 16mm Fresh date ASA50 or ASA-24. Prices include 48-hr. Processing.

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8mm and 16mm
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5x7, SW SM, #2-#3, 500s	6.95
5x7 SW E1-2, 100's	1.69
5x7 DW EE1-3, 500's	7.50
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8x10 F-0, F-1, 100's	$2.19	5.95
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16mm Magazine "GSAP" CAMERA

Made for U. S. Air Force and Navy. Now converted for use with standard 24-V batteries. Takes 16mm "C" Mount. (See below for 1" F2.7 or F2.5 lens, also available). Features exposure release button, 3-speed control. Uses 16mm mag. (bl-and-wh or color). Guaranteed.

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Get our Type "C" "GSAP" (described above) for and your unconverted camera. **$15.00**

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- 1" F2.7 ctd B W Animar. Univ. focus. NEW **$25.20**
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8x10

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SW SM, #3
100's, each **$3.49**

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100' Ul. Speed or Finopan	$1.50
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Empty 35mm Cart., 12 for	1.00

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200' Ansco Supreme Neg.	2.50
200' Kod. Recordak Pan	2.25
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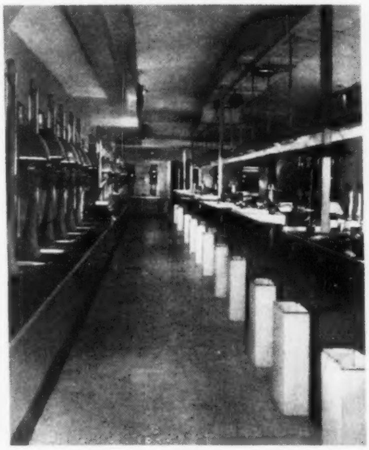

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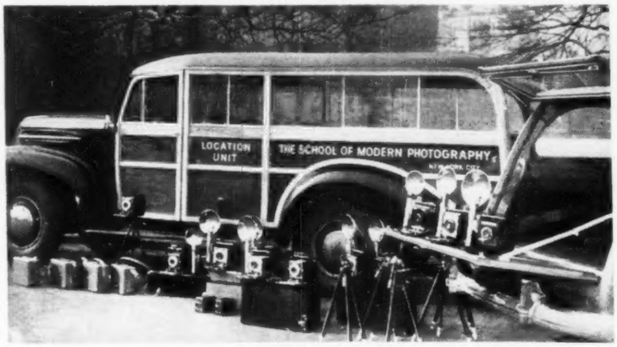

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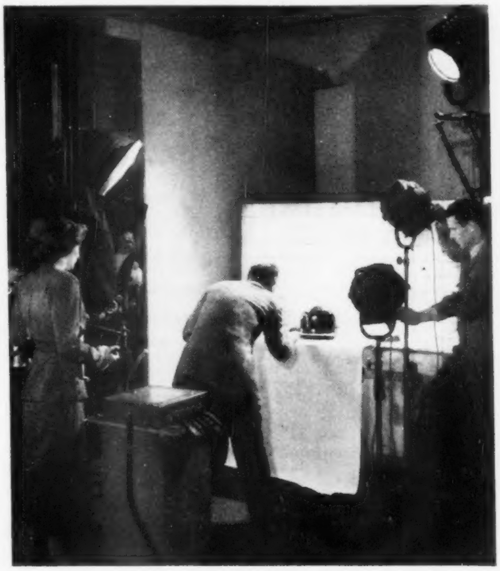

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Total Value $62.15

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39-4	2 x 2	
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44-4	2 x 2	
45-1	2 x 3	From our house To your house Season's Greetings
45-4	2 x 2	

Set of one vertical and one horizontal mask packaged in one envelope $1.88

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	No.	Sentiment
Accommodates all size prints up to 3½ x 5 inches.	146	Merry Christmas
	147	Season's Greetings
	148	Christmas Greetings

Specify Vertical or Horizontal.

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AZO (for contact)	$ .72	$1.96	$8.11	**Double Weight**
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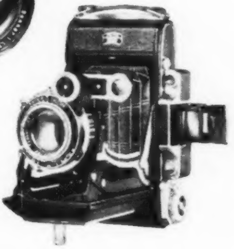

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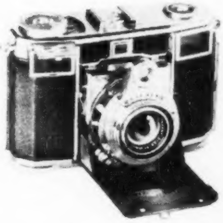

Contessa 35. Has built-in ASA light meter and auto-focusing range-finder.

Ikoflex. 2¼ x 2¼". Has EXTRABRITE focusing screen.

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Exakta Jr. Reflex, f3.5 lens	24.95
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Kodak Reflex I f3.5 ctd.*	59.00
Ikoflex II f3.5 tessar, CR	59.00
Flexaret f3.5 ctd.*	59.00
Kodak Reflex I f3.5 ctd.*	64.00
Rolleicord f3.5 Triotar	69.00
Ciroflex E ctd. f3.5*	77.00
45 Graflex Series D f4.5	79.00
Korelle Reflex III, f2.8 Xenar*	99.50
Ciroflex F ctd. f3.2*	109.00
Rolleicord III f3.5 Xenar*	109.50
Ansco Auto Reflex f3.5 ctd*	119.00
Ikoflex 1A f3.5 ctd. tessar X-M demo	**119.50**
Contaflex f2 Sonnar	129.50
Rolleiflex, Auto, f3.5 Xenar	134.00
Rolleiflex, Auto, f3.5 tessar	139.00
Ikoflex III f2.8 tessar	139.00
Super D Graflex 3¼x4¼*	144.50
Master Reflex f3.5* ctd. Demo	**149.00**
Primar Reflex f2.8 tessar*	189.00
Rolleiflex III f3.5 tessar, X-M*	199.00
Hasselblad f2.8 ctd. Ektar*	392.00

PRESS CAMERAS

23 FR, f6.3 THC-KA	$34.00
23 Busch f4.5, RF	79.00
34 Ann. Sp. Graphic 117mm f6.8, Goerz Dagor, RF, flash	94.00
45 B & J Press, f4.5 tessar, Kalart rfdr.	99.50
23 Ann. Graphic, f4.5, Rfdr. FPA	99.50
34 Linhoff, f4.5 tessar, 15cm Kalart Rfdr.	109.00
3¼x4¼ Linhoff, f3.5 tessar, 15cm, Kalart RF	119.00
34 Ann. f4.5 Sp. Graphic RF, gun	124.00

FILMPACK CAMERAS

9x12 Agfa, f6.3 Doppel Anastigmat	$ 9.95
6x9 Agfa, f4.5 Trioplan, Ibsor	14.95
9x12 Voigtlander Avus, f4.5 Skopar, compur	24.50

8mm CAMERAS

Cine Kodak 20, f3.5 lens	$19.95
Cine Kodak 25, f2.7 ctd	29.50
Keystone K8, f2.5 ctd	29.50
Kodak Brownie, f2.7 ctd. Demo	**34.50**
Keystone K22, f2.5 ctd	34.50
Keystone Olympic, f2.5 ctd	44.50
Revere 88, f2.5 ctd	44.50
Cine Nizo, f1.5 Bictar	49.50
Bolex L8, f2.8 Yvar	51.50
Keystone K40, f2.5 ctd. Mag.	59.50
Revere C40, Mag. f2.5 ctd. Demo	**67.50**
Revere 70, f2.8 ctd. Mag	69.00
DeJur Fadematic, f1.9 ctd. Mag	74.50
Revere B61, Mag. f2.5 ctd. Demo	**77.00**
DeJur Fadematic Turret f1.9 ctd	89.00
Cine Kodak Mag. f1.9 ctd	89.50
B & H Trilens 8, f1.9 ctd	94.00
Bolex H8, f1.9 ctd. Lytar	194.00

16mm CAMERAS

Cinklox f2.5 ctd	$39.00
Keystone A7, f2.7 ctd	39.50
Victor 3, f3.5 THC, 100 ft. Capac	49.50
Revere Mag. f2.5 ctd	79.50
Cine Kodak Mag. f1.9	84.00
B & H Mag. f1.9 ctd	109.00
Revere Mag. Turret, f1.9 ctd	119.00
B & H Turret Automaster Mag. f1.9 ctd	129.50
B & H 70DL Turret f1.9 ctd	269.00
Auricon Cine Voice	525.00

16mm PROJECTORS

DeVry 300 W	$34.50
Ampro 400 W	49.50
Keystone A81, 750 W	59.00
Kodascope EE, 750 W	59.00
B & H Model 57, 400 W	59.00
Keystone A82, 750 W,	69.00
Kodascope 16-10 750 W	79.00
B & H Filmo Master Diplomat 750 W	129.50
Movie Mite Sound	169.00
Kodascope FS10N Sound Proj. 750 W	175.00
Natco Liteweight, 750 W Sound proj.	195.00

8mm PROJECTORS

Kodak 8-33	$47.00
Keystone R 8 500 W	59.50
Keystone K 68 750	63.00
Revere 85 DL 500 W, case, Demo	**86.50**
De Jur 750 W, Demo	**109.00**
Ampro Futurist	129.00
B&H Regent 500, Demo	**138.50**

8mm and 16mm LENSES

16 MM

3" f4.5 E K Tele Lens	$29.50
3" f3.5 RossTele	29.50
3" f4.5 Dahlmeyer	29.50
2" f1.5 Wollensak Velost	29.50
2" 3 f5 THC	39.50
4" f3.8 Schneider Tele Xenar	39.50
1" f2.5 Yvar F.M.	44.50
2" f1.6 E K Anastigmat	49.50
38mm f2.5 E K Anastigmat ctd	49.50
1" f1.5 Dahlmeyer Speed Anastigmat	69.50

8 MM

1" THC f3.5 FF	$ 9.95
1" f3.5 Ilex	9.95
1" f3.5 ctd Wirgin FM	14.50
1" f2.3 Cinor	14.50
1½" f3.5 Wirgin Tele ctd	$14.50
1½" f3.5 Scienar Tele ctd	19.95
1½" f3.5 Elgeet Tele ctd	24.50
½" f2.8 Yvar F.M.	24.50

LENSES

FOR CONTAX

50mm f2.8 Tessar	$32.50
50mm f2 Sonnar	44.50
85mm f4 Zeiss Triotar	49.50
90mm f2.5 Angenieux ctd BN	69.50
85, f2 Sonnar, ctd	118.00

FOR CONTAX S

40mm f4.5 Schneider Isogon ctd, new	$39.50
40mm f4.5 Tessar T ctd	69.00
75mm f1.5 Biotar T ctd	95.00
180mm f2.8 Sonnar T ctd	249.00

FOR LEICA

105mm f4.5 Pan Britar	$34.50
150mm f4.5 Tele Magor	39.50
90mm f4 Wollensak	48.00
35mm f3.5 Elmar	49.00
135mm f4.5 Culminar ctd	49.50
135mm f4.5 Elmar	49.50
35mm f3.5 Angenieux ctd, new	54.50
127mm f4.5 Wollensak ctd	69.50
90mm f2.2 Thambar	69.50
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73mm f1.9 Hektor	89.50
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Leitz Mirror Reflex Housing	99.50
135mm Hektor f4.5 Reflex Housing ctd	228.00
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37.5mm f2.8 Tessar	$29.00
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85mm f4 Zeiss Trictar	49.50
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58mm f2 Biotar T ctd	59.00
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58mm f2 Biotar Preset diaphragm ctd	94.00
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135mm f8 Unicum, 1 to 100th	$ 4.95
4" f6.3 Novar Ulma shutter	5.95
4½ f6.3 Anastigmat 1/10 to 1/200th	8.95
2" f4.5 Woll Delfax	8.95
135mm f4.5 Rodenstock Ibsor shutter	17.50
4" f4.5 Woll. ctd. Alphax	19.00
8" f4-18 Woll. triple conv. f8 Autex shutter 1 sec. to 100th.	19.00
135mm f4.5 Doppel Anastigmat RS compur	19.50
5¼" f4.5 Primotar RS compur	19.50
105mm f6.8 Leitmeyer WA Prontor S ctd.	19.95
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75mm f3.5 Skopar compur shutter RS	24.00
105mm f3 Tricplan RS compur Solenoid	24.00
105mm f2.9 Xenar RS compur	27.50
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Kodaslide 2A	26.00
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Kodak Master, 5" f2.3	94.00

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116 Kodak 2A	$ 3.95
120 Pocket Kodak f7.9	3.95
120 Kodak Hawkeye folding	4.95
116 Kodak I A f5.6	5.95
616 Jiffy Kodak, Twindar	5.95
120 Voigtlander f7.7	5.95
120 Erno f10.5	6.95
620 Kodak Vigilant Jr. f12.5	7.95
120 Univ. Roamer I f11 ctd*	8.95
616 Kodak Jr. f11	8.95
116 Certo f4.5 Radianar Ibsor	8.95
120 German f4.5	9.95
½ 120 Monte Carlo f4.5	12.50
616 Kodak Sr. f6.3 KA	12.50
620 Kodak Tourist f8.8*	12.95
2¼ Sq. Agfa Isolette f4.5	12.95
120 Pontiac f4.5 New	15.00
120 Univ. Roamer II f4.5 ctd*	16.95
120 Zeiss f4.5 Tessar, DS compur	16.95
120 Monte Carlo f4.5*	16.95
620 Kodak Sr. f4.5 KA	17.95
2¼ Wirgin f4.5 ctd., new	18.00
616 Kodak Sr. f4.5 KA	19.95
120 Monte Carlo f3.5*	19.95
120 Ikagee f4.5 Compur	19.95
120 Balda f4.5 CR	19.95
2¼ Sq. Voigtlander Baby Bessa f3.5	21.00
616 Kodak Vigilant f4.5 KA	21.95
620 Monitor f4.5 Kodamatic	22.95
620 Monitor f4.5 KA Supermatic	24.50
120 Super Sport Dolly f2.9 compur	24.50
120 Monte Carlo f3.5, new*	25.00
120 Adox f4.5 Prontor*	26.95
2¼ Sq. Baby Bessa f4.5 ctd. Vaskar CR	28.50
620 Kodak Duo, chrome f3.5 KA CR	29.50
120 Ikonta C f4.5 Novar*	29.95
120 Rolfix f3.5 coated Rodenstock CR	32.50
120 Zeiss Ikonta C f3.5 Nettar CR	32.80
120 Voigtlander Bessa, f3.5 Skopar*	32.95
120 Voigtlander Bessa ctd. f4.5 Vaskar*	32.95
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120 Voigtlander Bessa f3.5 Skopar CR	34.95
620 Monitor f4.5 ctd. Supermatic*	37.50
Mino I f3.5	37.50
2¼ Sq. Ansco Titan f4.5 ctd.*	38.75
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120 Ikonta A f3.5 ctd. tessar, CR	47.00
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120 Super Ikonta B f2.8 tessar DW	84.00
620 Kodak Medalist I f3.5 ctd.	84.50
Minox III f3.5	89.50
120 Super Ikonta A f3.5 tessar ctd.*	89.50
120 Super Ikonta B f2.8 tessar SW	98.00
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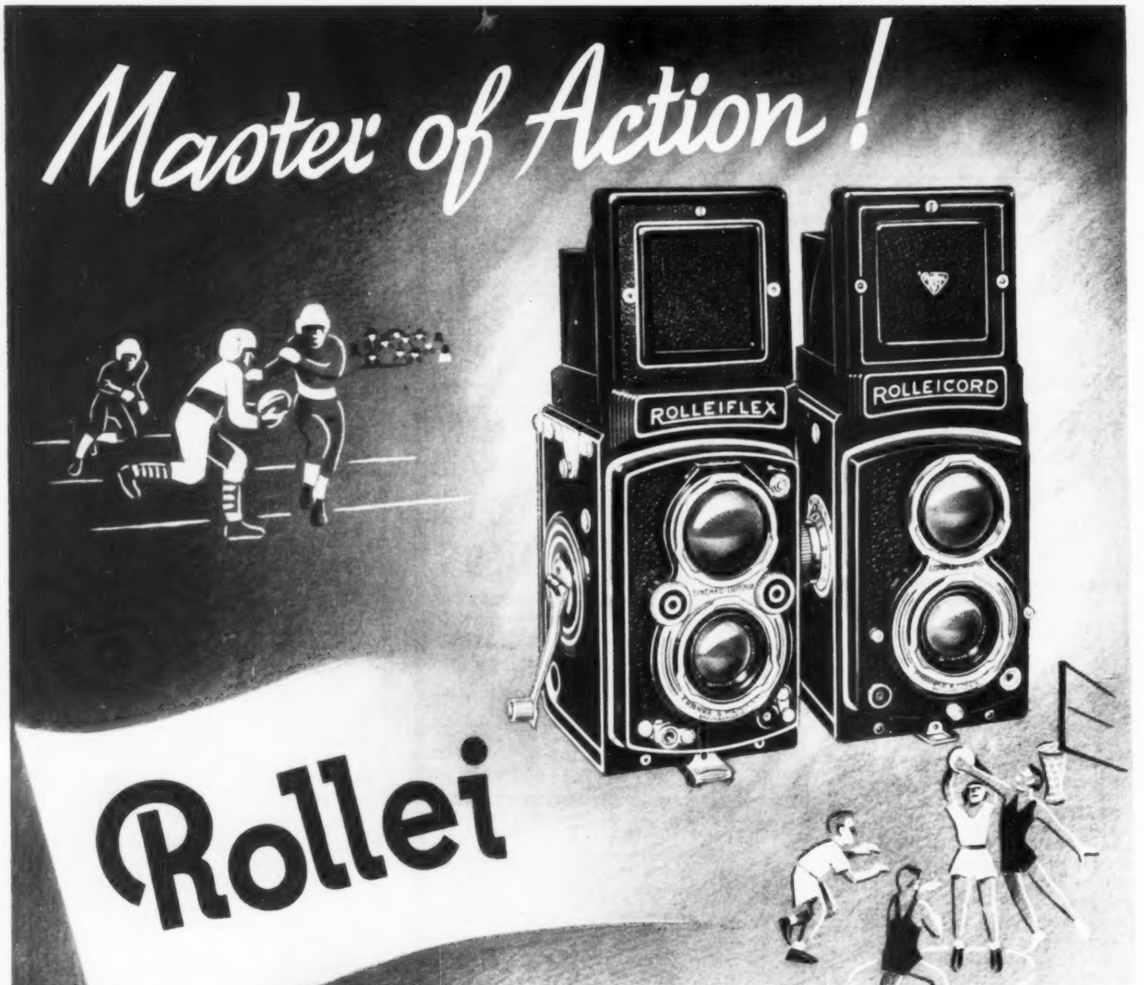

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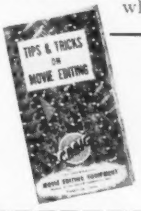

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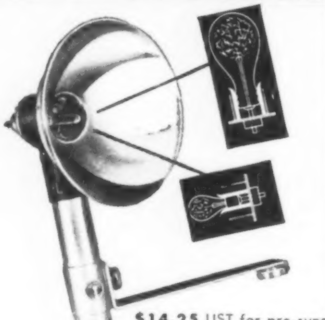

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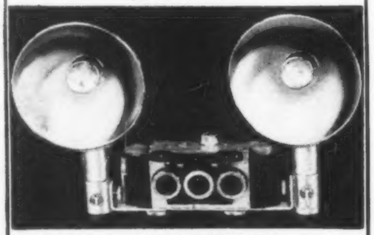

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candid shots by the Editors

Next Month: Contest Issue

It's all over but the payoff! Judging has been completed in this year's big international Picture Contest, and winners will be announced in the December issue. There'll be page after page of the year's top photographs, in black-and-white and color—and maybe your entry will be among them. This year's competition broke all records for the number of entries; more than 73,000 pictures poured into the Contest Editor's office between March 7 and July 15. The big $25,000 jackpot will be divided among the makers of the best 280 prints and transparencies. As in previous years, two exhibitions of the top winners will be unveiled in New York on November 10; in the window of the International Business Machines Company for one week, and at the Kodak Colorama in Grand Central Station for a month. In addition, so that hundreds of thousands more of you can see them, arrangements have been made to exhibit the winners in ten leading department stores across the country. Look on page 122 for a list of the stores, and don't miss the oversize December issue with the names of all the winners. Maybe *your* name will be there!

All About Stereo

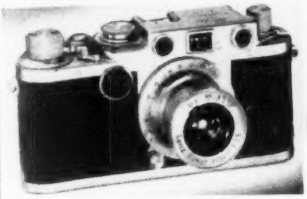
Just a year ago, we brought you an exhaustive report on 35-mm photography in all its aspects. In this issue we've done the same with stereo, the fascinating two-eyed kind of photography that's enjoying a phenomenal revival today. We bring you descriptive material, informative how-to data, and a thorough evaluation of what stereo is and does. As a bonus, there's a new way of looking at stereo pictures without a viewer. Yes, you'll need only a pocket mirror to get the full three-dimensional beauty of the color slides reproduced on page 55. Turn there now and try it, and we'll bet you'll read the whole ten-page feature before you can put the magazine down. In addition to this generous treatment, there are another two pages on stereo for home movie fans in the usual movie section. If you're as absorbed by the possibilities of stereo as we are, you'll be glad to know that Robert L. McIntyre, who authored this month's article, will begin a regular monthly column called *Stereo Today* in the December issue. Bob is a former managing editor of this magazine who now writes a syndicated camera column from Chicago. Watch for this new feature next month.

While we're on the subject, you ought to know that some of the world's greatest public figures are stereo fans. Such men as Marshal Tito and General Dwight D. Eisenhower, for example, are ardent devotees of three-dimensional photography, along with a host of Hollywood stars including Harold Lloyd, Irene Dunne, Ronald Colman, Joan Crawford, Humphrey Bogart, Gary Cooper, June Allyson, and Ray Milland.

Again apropos of stereo: coming up soon is a startling movie venture—*Bwana Devil*, Hollywood's first feature length three-dimensional movie. Filmed by Arch Oboler in color with the new Natural Vision stereo camera, it is hoped this picture will pave the way for many more 3-D productions. The camera reduces the eyestrain commonly resulting from prolonged viewing of stereo, and projection problems have been solved to the extent that almost any neighborhood theater can show the film. How are these feats accomplished? We'll have the full story, with exclusive behind-the-scenes pictures in next month's issue of PHOTOGRAPHY.

PSA Convention in New York

With its 1952 convention, the Photographic Society of America set two precedents: this was the first of its annual gatherings to be held during vacation time, and the first to be held in New York City. The PSA met, 1400 strong, during the middle of August—one of the hottest, most humid weeks of the big city summer. But members' enthusiasm was not dampened, and PSA leaders had to exert real effort to keep a step ahead of the rank and file. Each of the Society's divisions—pictorial, photo-journalism, technical, color, nature, movie, and stereo—held sessions of its own, but sharp lines of demarcation between them were less in evidence than in previous years. There was considerable overlapping of fields of interest (a healthy sign) and pictorialists, for example, found themselves sharing sessions with color fans, as photo-journalists sat in with the technical division. A highlight of the convention was the salon, which exhibited 540 black-and-white prints, 825 color slides, and 28 color prints. Pictorials dominated the show numerically, but the work of technical experts, nature lovers, documentary photographers, and stereo fans got a good share of visitors' attention. At the annual honors banquet which marked the end of the convention, two new Honorary Fellows and two Honorary Members were named; 24 members were given the status of Fellows, and 58 became Associates. Observers generally felt that breaking down of divisional lines was a good thing, and ought to be carried further. Special praise is due the technical and photo-journalism divisions for the diversity of their presentations and the vitality and enthusiastic response of their members. And the little brother among the divisions, stereo, now in its second year, is to be commended for its pace-setting in the nation's newest favorite hobby. It looks as though the PSA is beginning to grow up. If it can slough off the still-clinging barnacles of fuzzy, 19th Century pictorial thinking it may yet become the true spokesman for contemporary photography in America.—▶



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135mm Sonnar F:4..........	170.00	87.00

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Hasselblad Ektar F:2.8.......	535.00	346.00
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DeJur Citation F:2.5........	77.50	38.00
De Jur Mag. 8 F:2.5........	106.95	63.00
Revere 50, Latest, F:2.8.....	49.50	33.00
Revere B61 Mag. F:2.8.......	112.50	68.00
16mm B&H Filmo 70DA F:1.9..	....	188.00
B&H 200 Mag., F:1.9........	214.95	138.00
B & H 200T Mag. Turr. F:1.9..	259.95	168.00
Bolex H-16, Leader F:1.9.....	299.50	168.00
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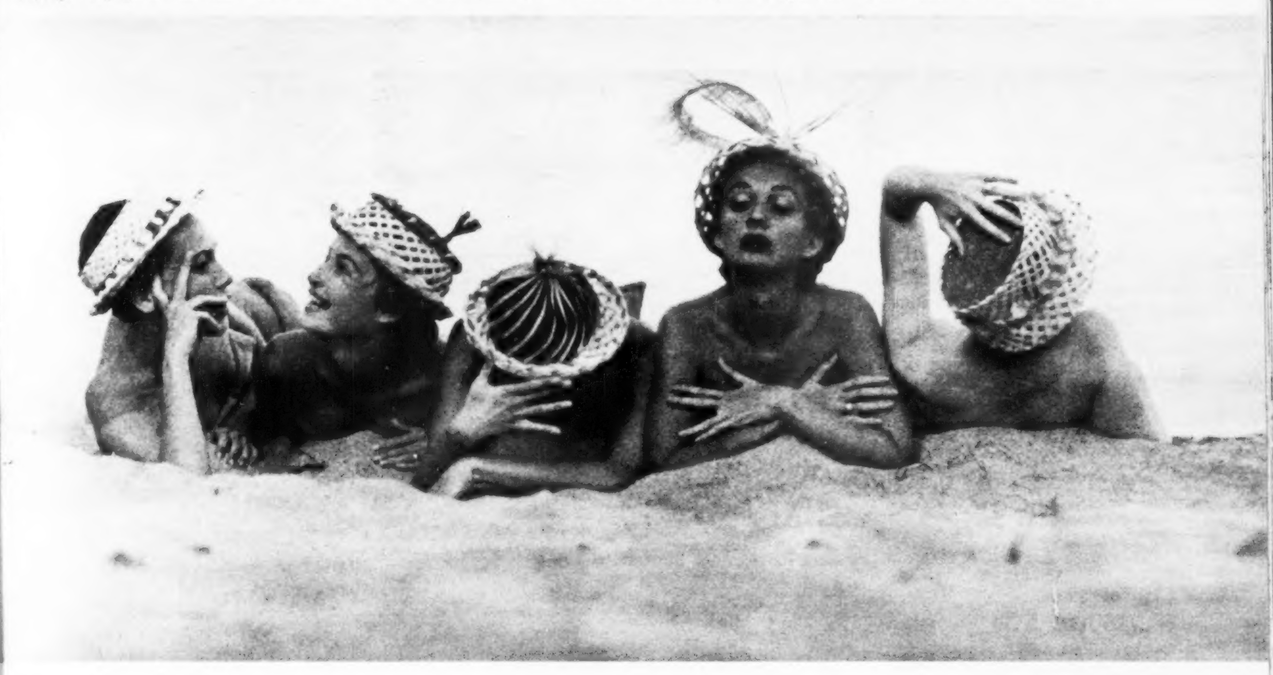
CALIFORNIA'S

Voluptuous Nita Bieber dances in Christa's studio for "Say it with a Sarong" picture feature. Christa, who likes simplicity, used plain background, natural light and single floodlamp as fill. She set her Rolleiflex at *f*/4, skillfully caught peaks of action at slow-shutter speed of 1/50 sec. Nita, now with her own troupe, has danced in movies, in night clubs, and on the stage.

Five pretty girls and one sand dune are combined to make an off-beat fashion photograph for West Coast hat manufacturer.



CHRISTA

She broke the rules, exasperated clients, and lost her negatives—but won success in fashion and magazine photography

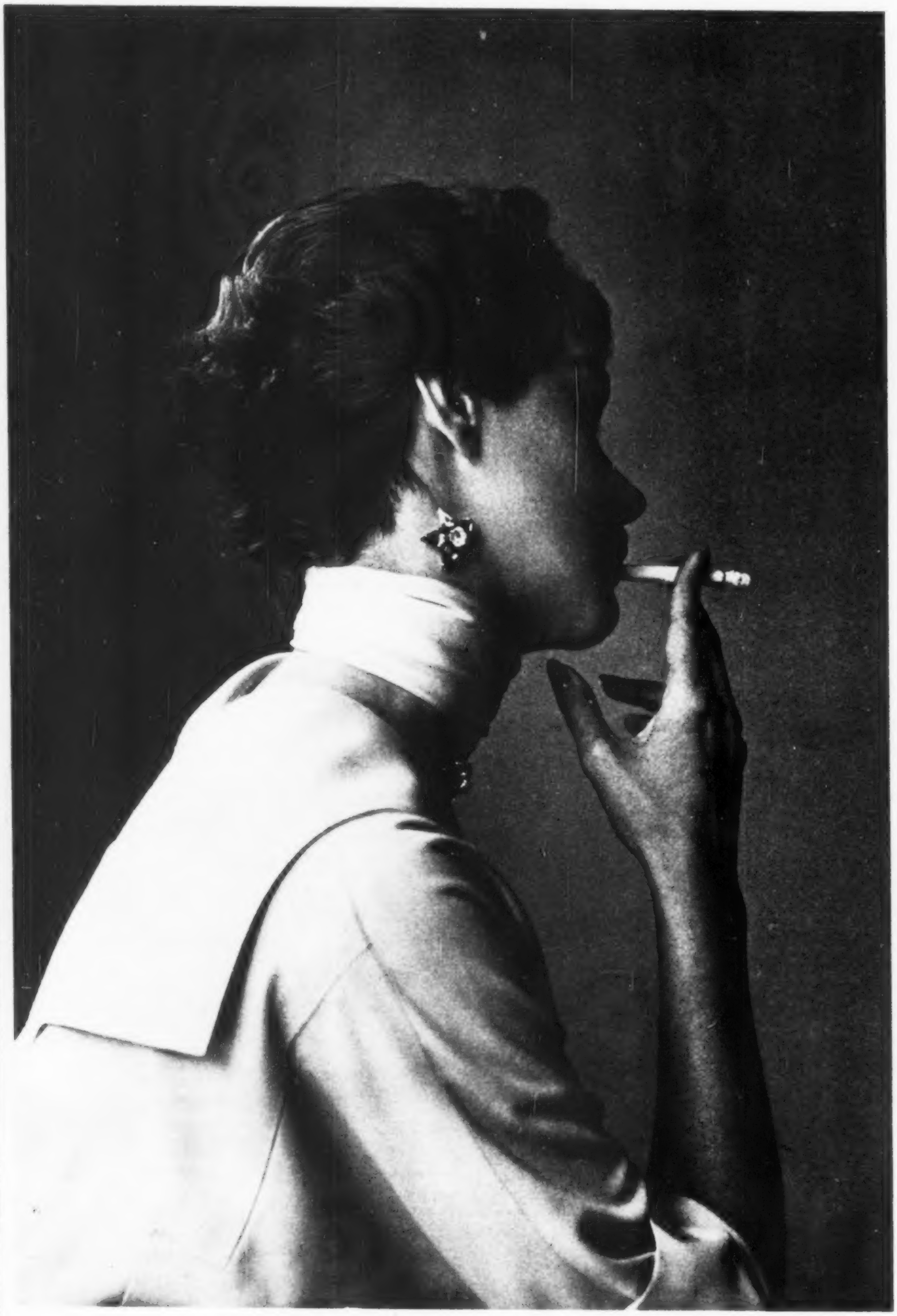
VIVACIOUS, DARK-HAIRED CHRISTA—one of California's most unusual women-behind-a-camera—burst on the photographic scene a scant half-dozen years ago. Since then, amid a swirl of feminine temperament, unpredictability, and charm, she has carved out a successful career in those tougnest of jobs—magazine and fashion photography. In 1946 she was virtually unknown; today she is one of the most sought-after photographers on the West Coast. How did she do it?

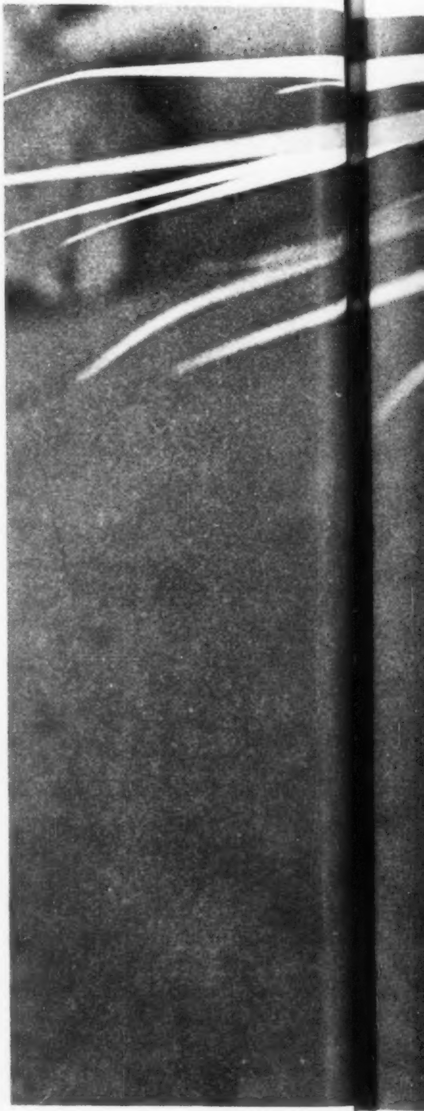
"I am not an orthodox person," admits Christa, with a trace of continental accent imported from her native Germany. The facts of her hectic, colorful career bear out this statement. Working at jet-propelled speed and showing a fine disdain for administrative details, she usually brings home the photographic bacon, sometimes lands smack in the middle of chaos. Her free-wheeling attitude towards photography may occasionally cause clients and agents to gnash their teeth, but it gives her pictures a spontaneous, emotional touch that makes them sell like Good Humor bars in August.

She has succeeded while violating almost all the rules of photography, including the one that says you should be neat, efficient, and orderly. She is a

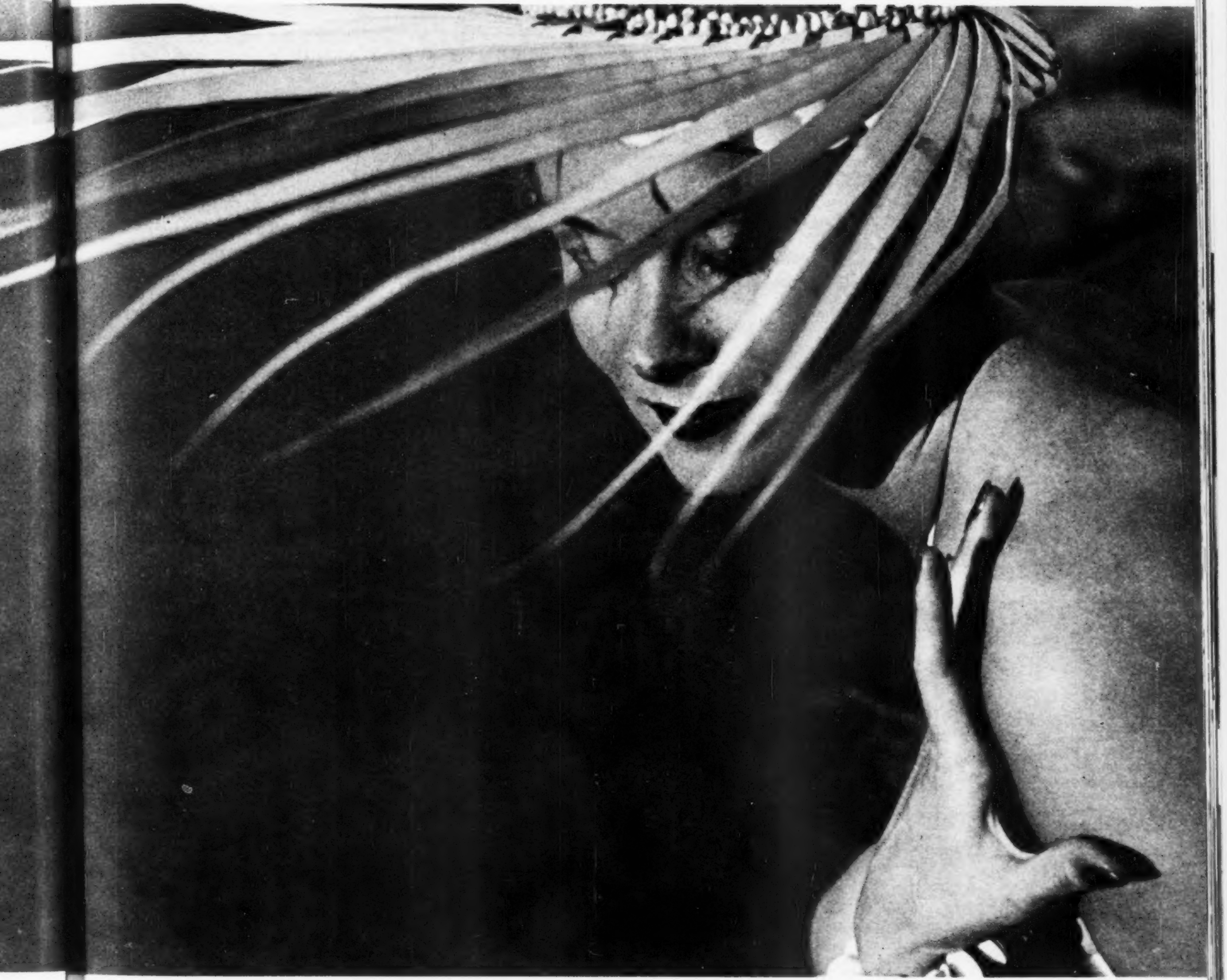
Christa, an ex-model herself, focuses on model Joan Arnold.

Christa's Fashion Pictures Are Simple but Striking





Fashion assignments are mainstay of her business, but she also does many picture features for magazines. Her photographs have a warm, personal quality rare in fashion work. Girl with cigarette, left; girl in beach hat, above, and girl in a nightgown, right, all are natural light pictures.



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poor darkroom worker whose prints get trampled under foot, marked with thumbprints, spotted with dust. She has a positive talent for losing negatives; in fact, Christa sometimes helps the process by throwing away old films she is tired of keeping. One print often is the only available copy of a shot—the negative lies buried deep in the limbo of her "files" to be resurrected only after hours of frantic searching, if at all.

Despite this lack of system she keeps busy burn-

She Likes to Make Portraits by Natural Light

ing up film on fashion assignments for California's high-toned fashion and fabric houses. Between times she usually can be found shooting pictures and picture stories for national magazines life *Life, Look, Parade, Glamour, Vogue*, and *Ebony*. A versatile girl with a camera, she shoots interpretive portraits of men as well as fluffy high-fashion stuff. Here is what she says about her mental approach to these varied types of assignments:

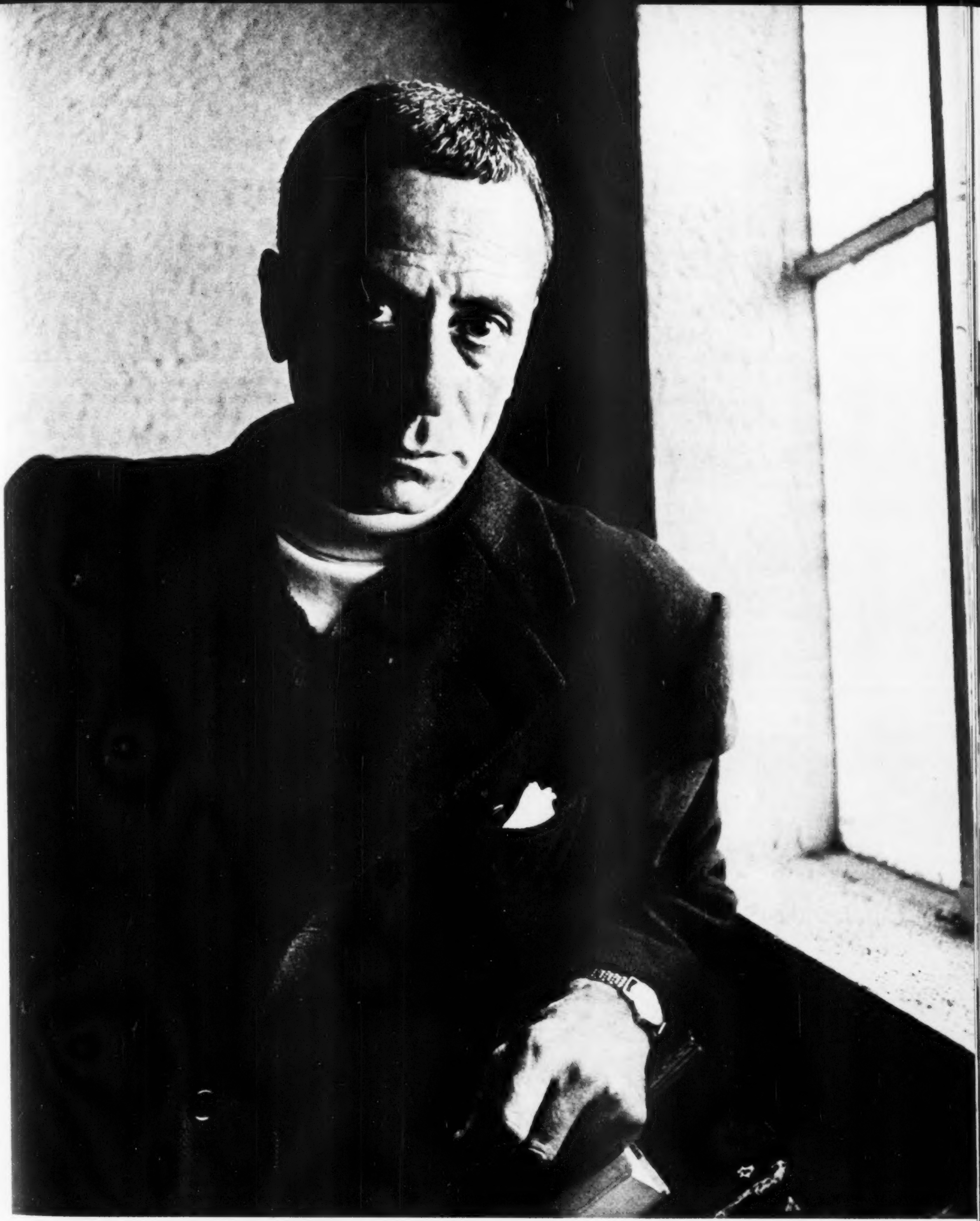
"The purpose of rules seems highly overestimated to me. I try never to approach a job with a preconceived notion of what I will get. I'd rather come on the job with an untrammeled mind and be prepared to let the moment give me its best—just see what happens and take it from there."

As a result, Christa's pictures have a highly personal quality rarely associated with formal fashion photography. The cold, dehumanized mannequin is replaced by a warm, living woman. This she achieves by power of personality and the ability to recog- *(Continued on page* 134)

Photographs from Glamour

Philosopher Gerald Heard, above, and physicist Robert Millikan, top, were photographed with Rolleiflex. A small floodlamp provided fill-in light for Heard shot.

Architect Richard Neutra rests on couch while Christa shoots a candid, informal portrait. She has a quick wit and personal charm that puts her subjects at ease.



Painter Rico Lebrun was one of series of famous people recorded for *Glamour*. Exposure, by soft daylight from a frosted window, was 1/25 sec at *f*/4 on Plus-X film.

CAREERS:

Can you meet the challenge of prints like these? If so, you're qualified to be a

DARKROOM MAN

By GEORGE GILBERT

IF YOU HAD a flair for turning out top-notch exhibition prints and found yourself with print requests from friends, neighbors, family, and fellow camera club members, you'd have a rough idea of the problem confronting the nation's service studios and photofinishing houses today. You'd want and need competent help as capable as you are at preparing flawless, first-class enlargements, and your search for this help would be far from an easy one. Not that technician-hobbyists are lazy or reluctant to pitch in on a challenging job. The fact is that all too few individuals have taken the trouble to master the fine points of this rewarding aspect of the darkroom art.

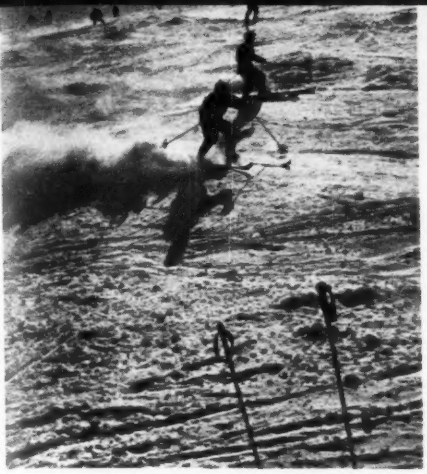
Actually, positions in this photographic specialty go a-begging. For example, at Modernage Photo Services, one of the prime finishers for free-lance professional photographers in New York, the volume of work has kept the management constantly busy ever since the outfit opened its doors. Ralph Baum, the guiding genius behind Modernage, is and always has been on the alert for experienced darkroom workers or skilled hobbyists capable of passing a test—an objective measurement of whether a job applicant is capable of meeting the demands of professional clients.

Harry Amdur, darkroom chief responsible for the quality of the mountainous pile of prints that tumbles from the driers at Modernage every day, and foreman of the eight-man staff which turns out the work, has been looking for help for quite a while now. Two years, to be exact. Ads have been run and the word has been passed along. However, in two years he's been able to hire only four people.

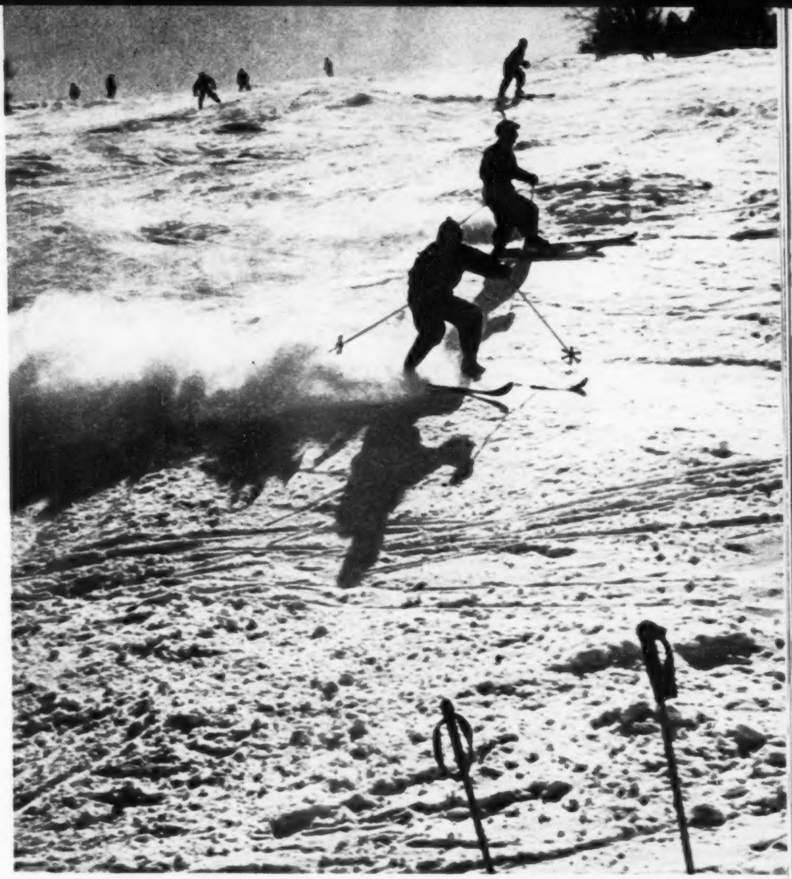
Oh, there are plenty of applicants; at least one a week and often two. There are no bars to going on the payroll—young, old; male, female; no race or citizenship snubs—and the salary meets the established industry scale. It's just that the applicants are given a standard darkroom tryout to test their skill.

Like most other professional photographic workers, Harry long ago stopped looking at "samples," except with polite smiles and cursory glances. He nods with interest to recited lists of past experience. Then he leads the applicant to the darkroom. In a short while he knows the applicant's full story—from test prints.

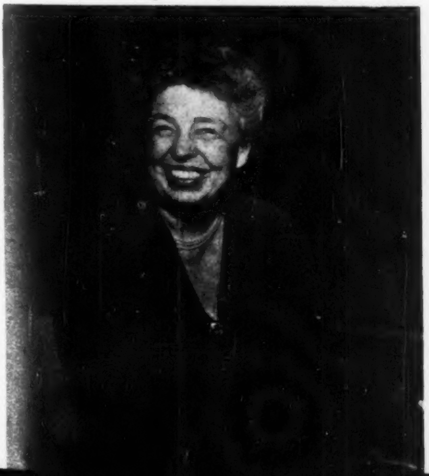
Some time ago Harry set aside some negatives made during a session of the United Nations, and a negative made by his boss, Ralph Baum, during a winter vacation outside Quebec. It's this snow picture which the appli- (*Continued on page* 85)

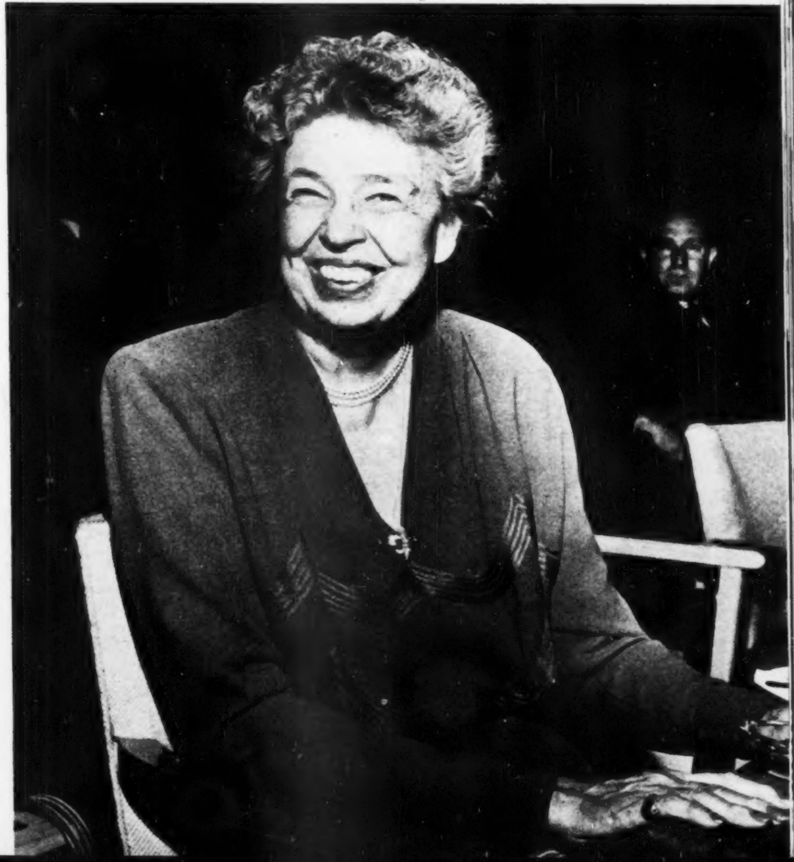


Contrast control is greatest problem faced by darkroom workers in commercial establishments. This snow scene is given to every applicant at Modernage and he is left on his own to produce good print. Proper selection of paper contrast grade is first decision faced by applicant. Print at left was made on "hard" surface, giving too much contrast; print above was made on "soft" paper, resulting in not enough contrast. Print at right was made on correct paper, with deft "burning-in" to increase contrast in certain areas. Photograph was taken by Ralph Baum, owner of Modernage.



Burning-in is another problem for darkroom man. Picture of Mrs. Eleanor Roosevelt, taken at U. N. by free lance Leo Rosenthal, is one that causes Modernage's applicants to shudder. Right paper contrast is must, but intricate manipulation is necessary to produce good print after correct paper is selected. Tonal relationships must be maintained to produce print without objectionable light or dark areas. Print at right has proper contrast in foreground with good background detail. Prints at left and below are respectively too contrasty, too soft.





The first wonderful year

Miracle of a new life—his daughter's—prompted top-notch professional Herb Giles to relax his way through a grand series of amateur shots

PHOTOGRAPHING BABIES is not my business, even though I am a professional photographer. Actually, this running picture-commentary on the first year in the life of my daughter Jane is strictly from the amateur's point-of-view. Why? Because I'm a lazy man with a camera—except on assignment—and this was something I felt I was entitled to have fun with. After all, there's no need to think too much about *angles* with a baby. They're just naturally photogenic.

So, my wife Terry and I proceeded to act like any other parents when our first child arrived. We wanted to record the miracle of this growing life that was in our care just as hundreds of other parents have done. The only difference is that we didn't have to dash out madly to buy a camera. We already had a few.

It always has seemed to me that the hobby photographer has it all over the professional, in some ways, because he doesn't have to make pictures to a specific idea, within a limited time. He can shoot when and what he wants for his own satisfaction. And like any amateur, I decided to

Typical poses show winsome Jane on grandmother's shoulder, left; being bathed, fed, and comforted, center; clowning with Daddy, right.

Giles' story-telling snapshot series shows month-to-month

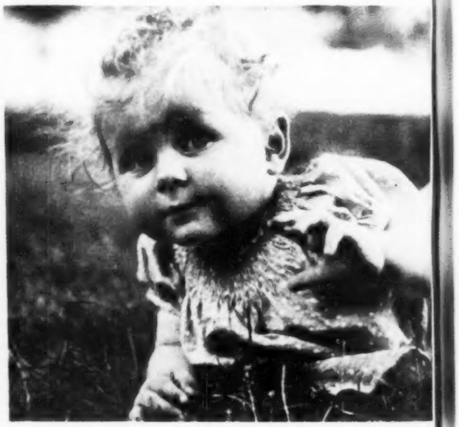
TEN DAYS YOUNG, and Jane's first camera diary entry is made—light is from window 6 feet away.

THREE WEEKS. Early shots are spaced closer to record rapid changes then. Giles used two No. 5 flashbulbs here, with gauze over lamps for safety.

TWO MONTHS. Jane is blasé about bottle. Shooting script simply followed schedule of eating, sleeping, bathing, and playing.

23 WEEKS. Captivating grace and good humor are evident at this stage. Tripod was used on most shots.

SIX MONTHS. Personality grows, changes daily. Such a picture record allows you to re-live these joyous moments many times through the years.



EIGHT MONTHS, and Jane begins to look like a child rather than an infant. Giles works, waits for such expressions as this.

relax and make a leisurely monthly snapshot record of Jane's first year.

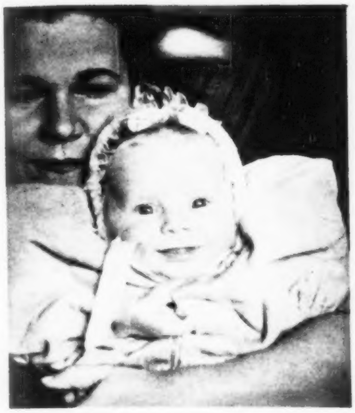
All shooting sessions were short, averaging about ten minutes. We used the simplest possible set-up and never did fix on special places, or times. We just followed along to the parts of the apartment where she naturally would be and otherwise followed her routine of bathing, sleeping, eating, and playing—all done approximately the same time every day. What little planning we did was to observe some new action or development one day and then make the picture record the next day, at the same hour. Sometimes it is difficult to find suitable backgrounds in the home, but many pictures during baby's first year are little more than facial close-ups anyway, and thus almost no background area is needed.

Natural lighting is the easiest to work under, so it was used most of the time. Exposures averaged about 1/10 second on fast panchromatic film. The lens opening was varied according to the distance the baby was from the light source—in most cases a window. I know that I cannot hold a camera steady at slow exposures, so a tripod always was used. There's my lazy streak again. Why take the time and make the effort if the pictures are going to be spoiled by camera shake. Of course, there are times when natural light cannot be used, so open flash was substituted. Synchronized flash was used if I happened to be using a camera so equipped. In any event, a No. 5 flashbulb, bounced from the ceiling, gave plenty of light.

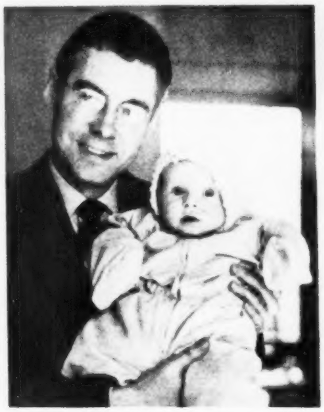
The opening shot in this story is one of the best we got that first year. The pose had been seen many times, for this is a natural way to carry a small baby. In this picture Jane is on her

(Continued on page 124)

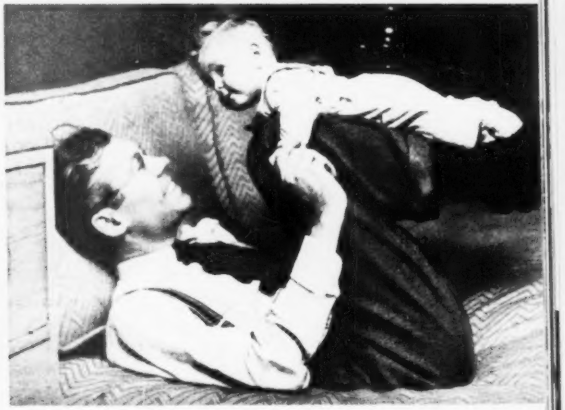
growth and personality progress of his daughter Jane



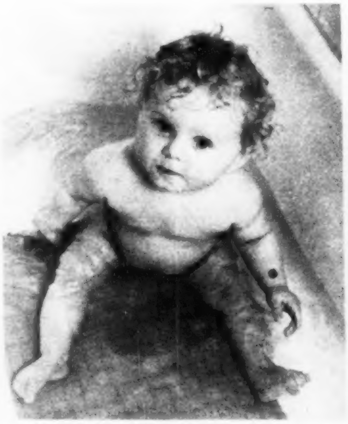
THREE MONTHS, and the little Miss is radiating feminine charm. Giles, as in most shots here, used window light.



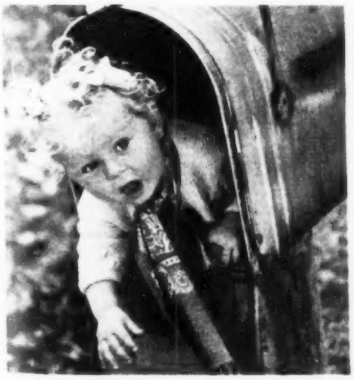
FOUR MONTHS—and Daddy is very proud. "Suddenly she seemed more like a baby, less like a bundle."



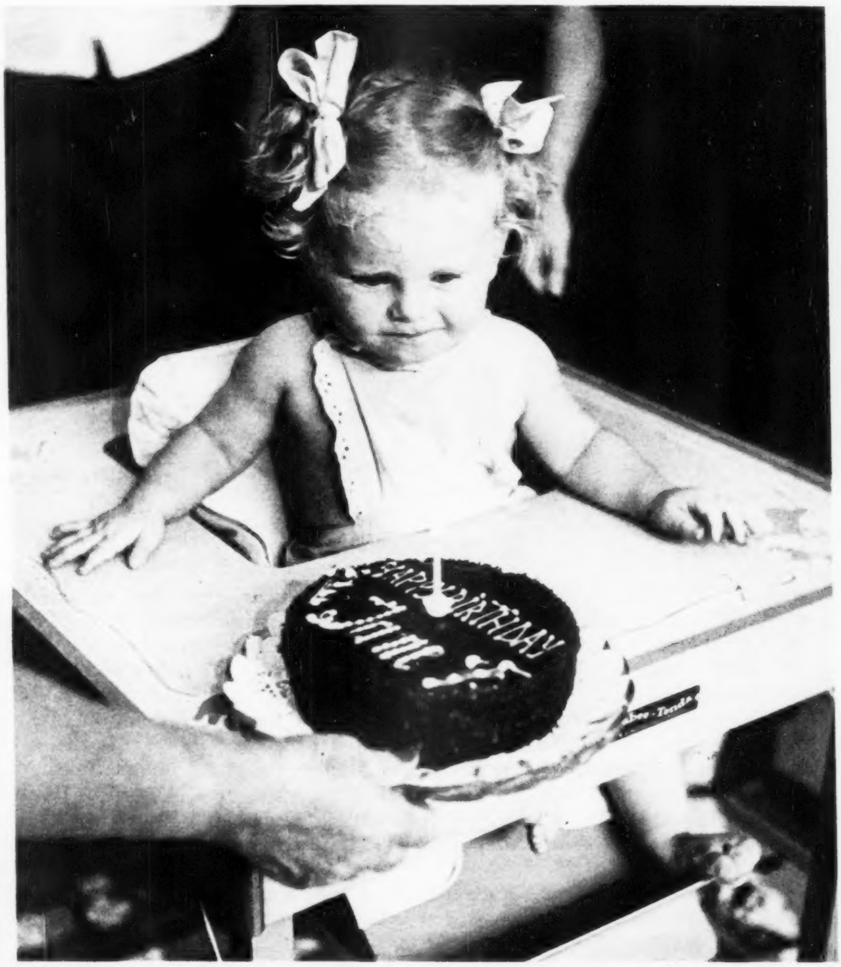
FIVE MONTHS, and rapport between photographer and subject has become complete. Giles' system was to observe new action one day, then shoot it at same time next day.



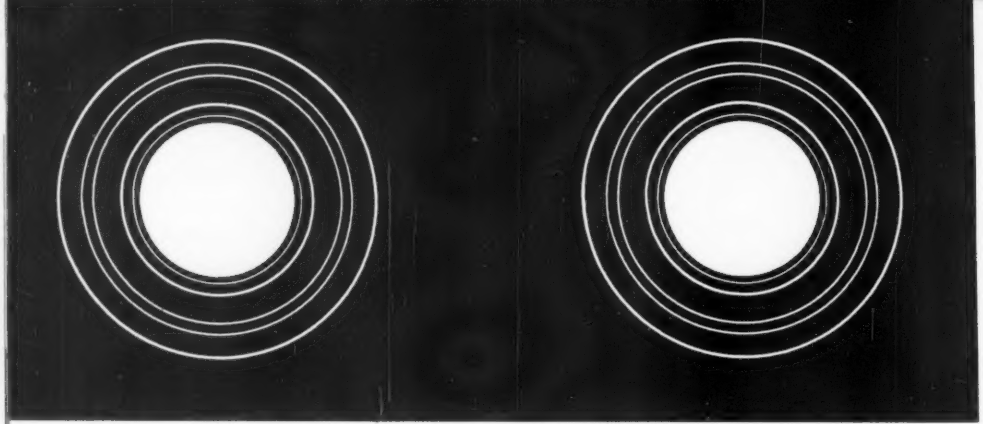
NINE MONTHS. Bathtub scene is a good one for series. It shows Jane in a typical and completely natural pose.



ELEVEN MONTHS, and an inspiration of the moment. Jane's expression is in protest as Dad backed up to shoot.



BIRTHDAY. First wonderful year is climaxed with cake, party, and several pictures. Giles' suggestions: use tripod, long cable release, fast film, finegrain developing; wait for just the right expression; put date, age, and other pertinent data on prints; keep album up-to-date.



STEREO

Sparked by color, 3-dimensional photography has come of age.

Here's the full, exciting how-to story of this lusty reborn hobby.

By ROBERT L. McINTYRE

Modern stereo packs a tremendous punch. Three-dimensional pictures on color film don't just look like accurate images of the subject. They look like the real thing. A perfect stereo shot, properly presented, gives each eye a view identical to the one it would see in nature. The results are astonishing the first time you view them.

"Cliff-hangers" taken looking down canyons make you grasp the arms of your chair. You can almost feel the texture in shots of wooly lambs. Nudes, even when photographed in the most conservative good taste, seem shockingly alive and naked.

This realism is what puts stereo over. Even the most commonplace pictures take on new interest when you see them in three dimensions. Take ordinary family snapshots or vacation scenes. When you pull out a fist-full of contact prints, what happens? Friends duck and run for cover. Yet you can show the same kind of pictures in stereo and create a sensation. Instead of muttering politely as they edge away, people look eagerly and ask for more.

Some portion of this appeal is in the novelty of the process, and probably will wear off as people become more accustomed to three-dimensional views. Much is inherent in the new realism modern color stereo brings to photography.

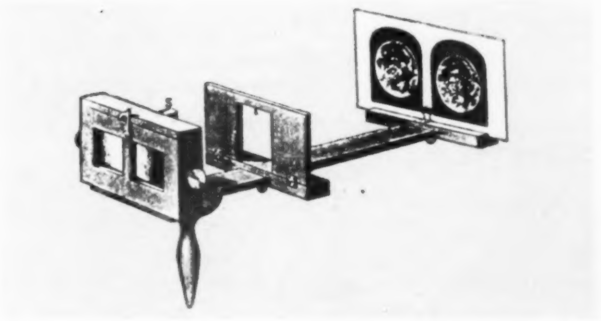
Most of us think of pictures as flat images on paper or projected on a screen. The big problem in regular photography is finding ways to show three-dimensional subject matter effectively in two-dimensional pictures. It is both intriguing and baffling. Many tricks of lighting and composition are employed to capture this elusive depth effect. How well a photographer masters them often is a measure of the success of his work.

Stereo is quite different. It hands the greenest novice a new effect of depth on a platter, ready-made. All the

Griffith & Griffith
"Dutch Courtship."
William H. Rau, Photographer, Phila.

from the Ansco Historical Collection

TODAY



print from Bettmann Archive

more subtle ways of indicating the third dimension still have their value, to be sure, but the two-eyed view solves the depth problem automatically.

That's what makes it so easy for the novice to get striking results with his first roll of film. The illusion of depth is built into the stereo camera. Beginners with no stereo experience at all and very little contact with any form of photography get satisfying pictures right from the start.

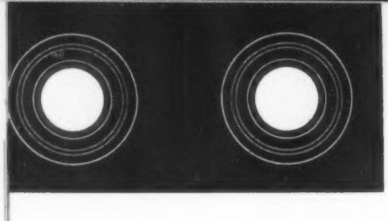
It is the novices rather than "graduates" from other branches of picture taking who make up the bulk of the 65,000-odd stereo users in the United States today. Introduction of the Stereo Realist camera touched off the post-war boom. The salesmen are the first to admit that their customers sell far more cameras than they do.

Each enthusiastic stereo user shows his pictures to his friends, and soon becomes the center of a new group of fans. They show their slides to their friends, and the idea spreads in chain-letter fashion. It caught on early in Hollywood, where Harold Lloyd was one of the first enthusiasts, and then spread across the country. The David White Company, makers of the Realist, have been hard pressed to produce cameras to meet the demand in spite of several new ones now on the market.

Is it a passing fad, or is stereo here to stay? That's the question that manufacturers, distributors, and retailers throughout the photographic field were asking each other a year or two ago. They seem to have answered it to their own satisfaction, judging from the number of new cameras announced, on the drawing boards and rumored during the past six months. A sure sign is Eastman Kodak Company's new stereo mounting service recently announced with their new 35-mm Kodachrome 335 stereo film loading.

Let's take a look at this fascinating two-eyed depth effect in the pages that follow, to see what makes it click.

continued



How modern stereo works

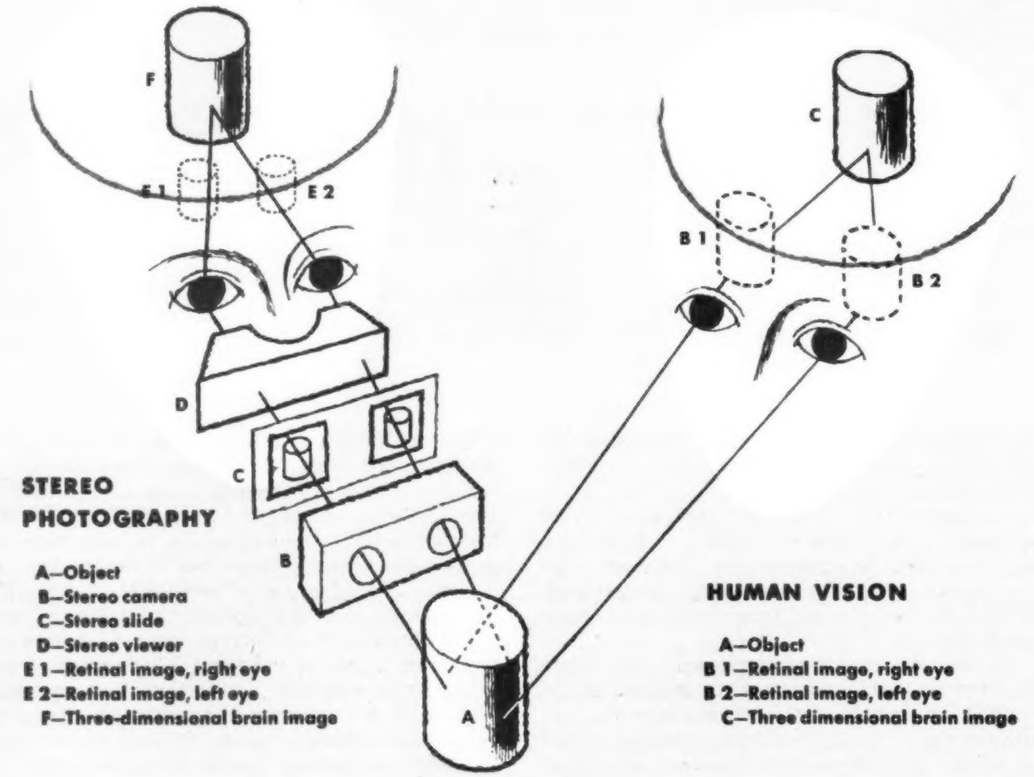
MAN IS A two-eyed animal, accustomed to a two-eyed view of things. This is the sort of view we get in stereo pictures, which helps explain the startling illusion of reality they create. Our eyes are spaced, on the average, about $2\frac{5}{8}$ inches apart. The lens of each one forms an image on its retina, and these two images are transmitted to the brain. There they are fused into one—we don't know just how. We are conscious of only one image, one scene before us, although the fact that we see a combination of two views enables us to gain our perception of depth within it.

Hold an object like a ball out at arm's length and your right eye will see farther around it on the right side, your left eye sees more on the left. These two views together give the ball its appearance of solidity and roundness. Seen with only one eye, it seems more like a flat disk.

The difference between left and right eye views becomes even more apparent when you observe how nearby objects seem placed in relation to distant backgrounds. A simple experiment you can try right now will help demonstrate what goes on, all the time, as we see things in three dimensions.

Hold up a finger 10 or 12 inches from your eyes. With left eye closed and right eye open, line up the finger with the

HOW WE SEE THE THIRD DIMENSION


F
E 1
E 2
D
C
B
A
C
B 1
B 2
STEREO PHOTOGRAPHY
A—Object
B—Stereo camera
C—Stereo slide
D—Stereo viewer
E 1—Retinal image, right eye
E 2—Retinal image, left eye
F—Three-dimensional brain image
HUMAN VISION
A—Object
B 1—Retinal image, right eye
B 2—Retinal image, left eye
C—Three dimensional brain image

Human brain interprets slight differences between right and left-eye perspectives of object A (retinal images B1, B2) as depth dimension in image C. Spacing between lenses of stereo camera B lets film duplicate right and left-eye perspectives of object A; pair is mounted as stereo slide C and placed in binocular stereo viewer D from which the viewer's eyes pick up the respective retinal images, E1 and E2. The slight differences between the latter are interpreted by the brain as depth in F.

S

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side of a window, a picture frame or some other object across the room. Then open your left eye and close your right, and the finger no longer will be in alignment. It will seem to jump to the right in relation to the background. Hold it steady as you change back to the right eye, and the finger again aligns itself with the distant object.

Now open both eyes and gaze past the finger and concentrate on the distant object. As you do, you will be conscious that you are looking past a double image of that finger. Shift your gaze to the finger itself, and as your eyes converge on it the two images will merge into one. At the same time, a double image of the distant object will appear. Direct your vision back and forth and you will be conscious that your eye muscles are constantly working.

It's odd but true that it takes a special effort to observe these double images of things outside the small area where our attention is focused, even though they are there all the time. We don't view a whole scene at once, by any means. Instead, we assemble a mental picture through a swift series of "snapshot" impressions as our eyes explore it. They converge on the objects we see in each of these little glimpses, and our minds ignore the rest of the view except for a general, hazy impression of it.

All these aspects of depth perception by binocular vision are reproduced in viewing a pair of stereo pictures. One photographic image represents the view of the left eye, another the right. They are taken from points spaced about as far apart as the eyes. The subject matter of each one is arranged just as it would have appeared to an eye occupying the position of the camera lens. The modern stereo camera takes care of all this automatically. All the photographer has to do is "snap" the picture.

In looking at a stereo picture our eyes can "see around" a nearby object. They look straight forward to see the images of things at a great distance. They converge to inspect things in the foreground. Their muscles must work to readjust for near and far distances. Almost the whole experience of normal vision is reproduced, and we feel the same sensation of depth that we would in looking at the original scene.

Only two minor factors are changed. In looking at an actual scene, our field of vision is broad and seems to fade off at the edges. The stereo picture, however, takes in a narrower view and appears with a sharp frame around it—like a window hanging in space. Then there's the matter of focus. When we view a stereo picture in a viewer or on a screen, our eyes remain focused at the same distance when viewing any part of it. Fortunately, we tend to overlook the fact that we must continuously change focus when viewing different elements in an actual scene.

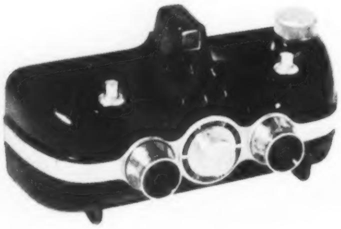
The principles of stereoscopic vision have long been known, but only in recent years have there been improvements in materials, equipment and techniques to make lifelike stereo pictures possible. Euclid first noted the phenomenon in 280 B. C. and artists made stereoscopic drawings (analglyphs) in the 16th Century. By the time photography came along, stereo was ready and waiting to embrace it.

The stereo craze of the late 19th Century brought the culmination of this first phase of public interest with a stereoscope in every parlor. It died, perhaps because it was a passive thing. Everybody could enjoy looking at stereographs but few could take them. That plus the element of photographic color is where modern stereo has the edge.

continued

Here's how theory of stereo photography is readily applied to everyday practice: photographer goes afield to make close-up color snapshot with her "two-eyed" camera, above; then sits down with stereo slide viewer, below, to enjoy realistic, 3-dimensional result after film pair has been processed and mounted.

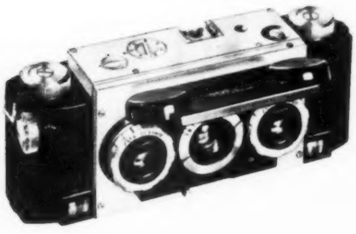
Stereo equipment today



Keys Stereo Camera

Revere Stereo Camera

View-Master Personal Stereo Camera



Stereo Realist Camera

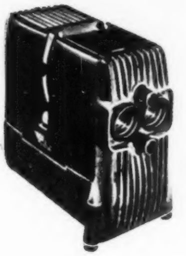
TAKING three-dimensional pictures is easy with modern equipment. Today's 35-mm cameras with matched lenses and shutters make stereo pairs as simple to shoot as conventional photographs. The old bugaboo of mounting has been licked, too. Time was when it called for very accurate hand work on the part of the photographer. Now the precision is being built into the mounts themselves. Transparencies slipped into them are placed automatically in proper relationship for viewing.

Viewers, less stringent in their requirements, are available in dozens of different models at a wide range of prices. One projector, the Three Dimension Company's Stereo Vivid, is now in use virtually everywhere group showings are held. It costs $175. Another, developed by the David White Company, has been shown but is not yet on the market—the Stereo-Realist projector.

The standard of comparison among stereo cameras is the basic model ST-41 Stereo Realist which started the post-war boom. It is fitted with matched 35-mm *f*/3.5 Ilex Paragon anastigmat lenses which stop down to *f*/22 and have mechanically coupled diaphragm setting rings. Between-the-lens shutters of the set-and-release type are employed, and are actuated by a single setting ring, cocking lever, and release button.

A coupled rangefinder of the split-image type is provided. The viewfinder, which has a separate eyepiece, is located directly between the camera lenses. Focusing is accomplished by turning a dial which moves the film within the camera instead of the lenses themselves. A depth of field scale is printed on the inside of the dual lens cap, which hinges upward and remains a part of the camera. Other features include an exposure

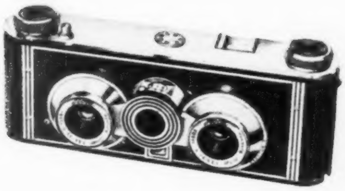
(*Continued on page* 88)



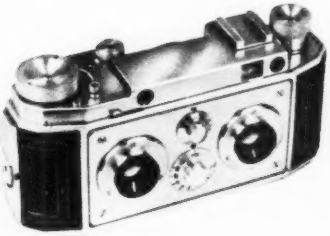
Stereo-Realist Projector

TDC Stereo Vivid Projector

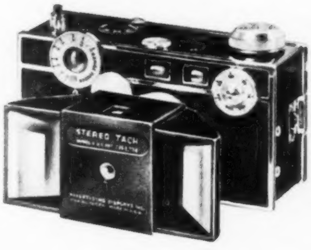
Videon Stereo Camera



Iloca Stereo II Camera



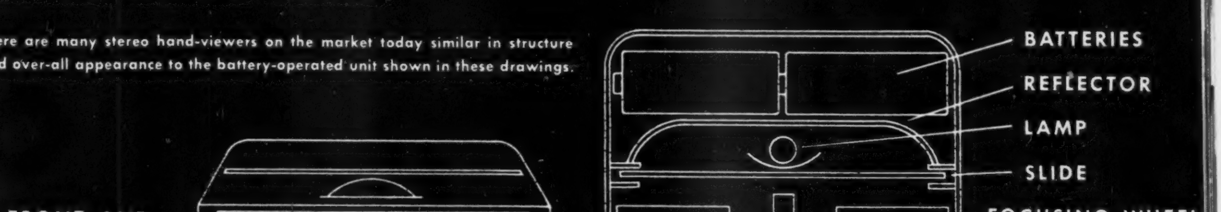
Busch Verascope Camera



Stereo-Tach Converter

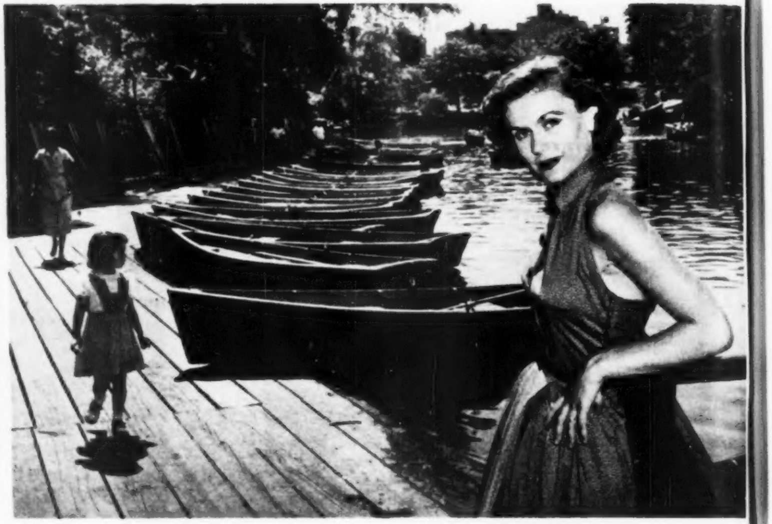
TYPICAL STEREO VIEWER

There are many stereo hand-viewers on the market today similar in structure and over-all appearance to the battery-operated unit shown in these drawings.


FRONT AND TOP VIEWS
BATTERIES
REFLECTOR
LAMP
SLIDE
FOCUSING WHEEL
LENSES

continued

Modern stereo technique



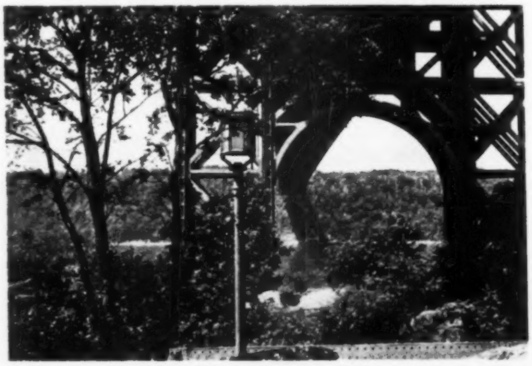
Three-dimensional effect is enhanced in both flat and stereo photography by placing a logical figure or framing element in foreground of scene. Stereo requires utmost sharpness from foreground to background to be effective as in photograph above: fuzzy background kills stereo realism.

YOU CAN get good stereo pictures on your first roll of film. Thousands of beginners have, with no more instruction than you can get across your dealer's counter or by a quick look at the camera manual. The depth effect comes automatically, is inherent in the process itself.

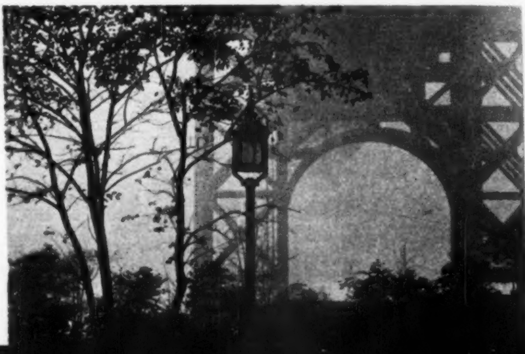
Nevertheless, like all fields of photography, stereo reserves special rewards for the enthusiast who is interested in learning more than the minimum requirements for acceptable pictures. Knowing what to look for in selecting a subject and choosing a camera viewpoint pays off in more striking results. Familiarity with the camera and its possibilities and limitations makes it easier to get transparencies of consistently high quality.

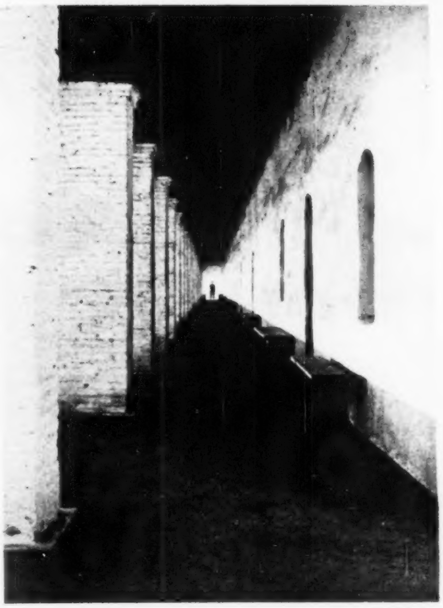
The traditional approach to stereo has been neglected almost completely in its modern rebirth—and a good thing! Stereo really has two parts. One is its optical-mechanical side, which lends itself to measurement and mathematical computation at great length. The other is its personal side, the subjective process through which stereographs are seen and enjoyed in three-dimensional color.

During the "dark ages" that preceded the modern revival of interest, emphasis was all on the mathematics and formulas. Now the pendulum has swung the *(Continued on page* 90)

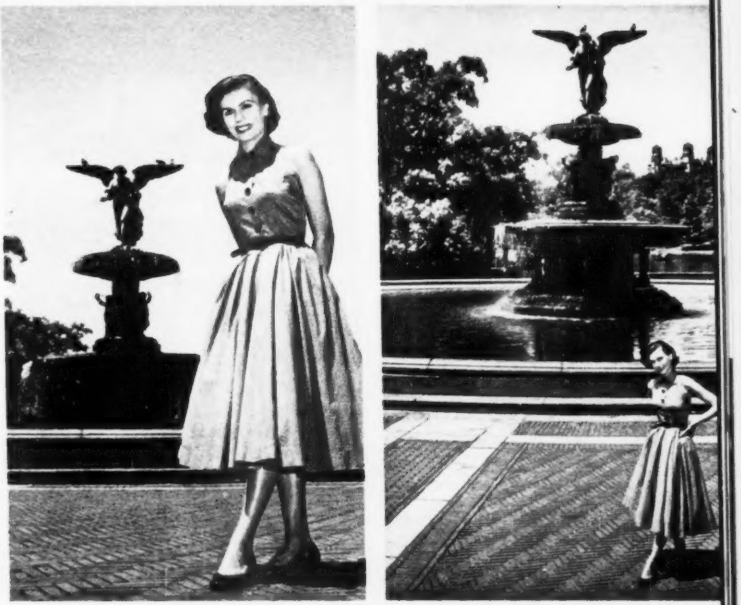


Aerial perspective due to haze or mist tends to accent depth effect in stereo photography by separating planes of scene: the closer the element to the camera, the bolder its outline.



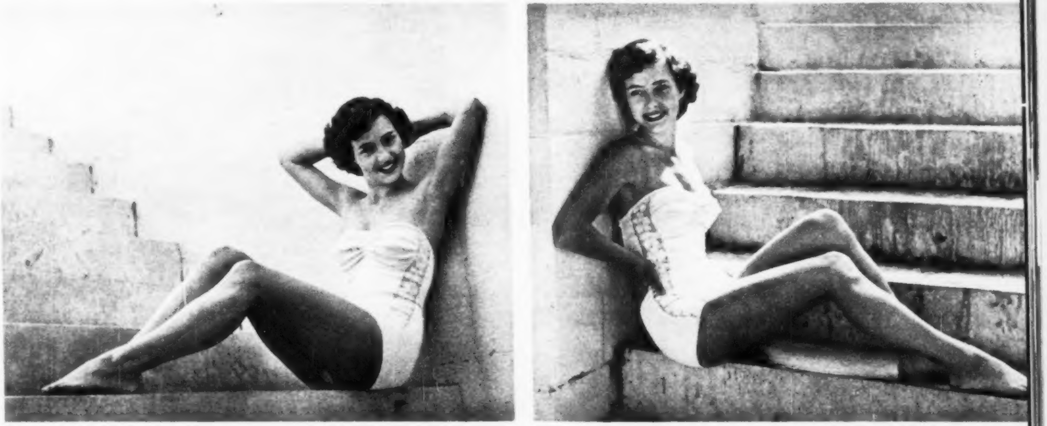


Another important clue to depth in stereo work is provided by apparent convergence of parallel lines in the distance; also effective in flat photography.



High camera pointed down produces more believable depth effect (right) in stereo photography than low camera aimed up (left); the eye expects to find distant objects in upper portion of picture; near elements in lower areas.

Lighting often plays an important part in contributing to depth effect: flat lighting in adjoining photograph tends to compress the planes of scene; backlighting from high angle, far right, separates the figure from the background plane by plane.



continued

MOUNTING STEREO SLIDES

KODACHROME
TRANSPARENCY

WHEN YOU LOOK at a roll of stereo pictures, fresh from processing, you can't really tell what you've got. The pairs must be mounted for viewing or projection. There are three ways of getting the job done—you can mount them yourself, send them to a mounting service, or use the new Kodak service which combines processing and mounting at the main Kodachrome processing laboratory.

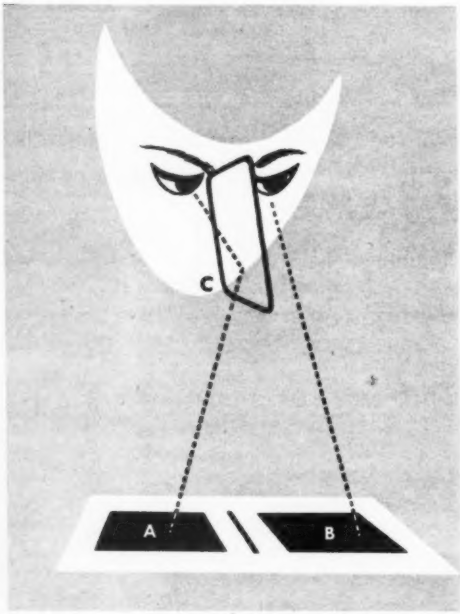
The easiest and cheapest way is to use the service started at Kodak's Rochester plant on July 1. You buy a roll of Kodachrome in the new stereo loading, known as K335. It costs $4.75, which includes processing and mounting the 20 Realist-size pairs you get on the roll. That makes it 23¾ cents per mounted picture. As yet the service is available only for cameras using the 23x24-mm format.

If you buy 36-exposure loads of 35-mm Kodachrome, which cost $5.50 with processing included, you get 29 unmounted stereo pairs costing 19 cents each. With 20-exposure Kodachrome loads listing at $3.50, you get 16 unmounted pairs costing 22 cents each. With 20-exposure loads of 35-mm Ansco Color Film listing at $2.28 (and adding $1 for processing), the cost is 20½ cents per stereo pair. To these figures, you must add the cost of mounting.

If you send the film to a mounting service, it will cost from 25 to 40 cents per slide for cardboard or $1 or more for the best glass framing.

Mounting your own costs from 5 cents each for the cheapest cardboard mounts up to 18½ cents for all-plastic slip-in mounts. Slides must be held between glass for good results in projection, and materials for this type of mounting cost from 6 cents for glass and masks to be bound with tape to 15 cents for holders with plastic or metal frames. A film cutter, essential for any type of home mounting, requires an additional investment of about $7.

Here is how stereo Looks



To View Pairs on Opposite Page—

Follow these simple directions: What the young lady is doing is explained in the accompanying diagram. All you need is a mirror. Place the magazine on a flat surface. Hold mirror alongside your nose (reflecting surface on right) and aligned perpendicularly with center line between images of the stereo pair. Then look directly at left-hand image B with your left eye and at reflection of image A with your right eye. You see two images. Now, tilt the free lower edge of the mirror slightly to the left until you notice mirror reflection of right-hand image superimposed over the straight left-hand image, which immediately produces a single image in full three-dimensional perspective.

SEEING STEREO is an enriching experience. How wonderful it would be if we could "read" stereo pairs like the words on this page. It is possible to learn to view stereographs without special equipment if you put your mind to it. Several systems have been employed.

Easiest to accomplish is mirror viewing, which is used in presenting the accompanying stereo pictures. It is an old-timer, described in Arthur W. Judge's book, *Stereoscopic Photography* and recently revived by Mat Kauten, Greenwich Village artist. It calls for only one accessory—a small mirror of the type that comes in a lady's handbag—and for the reversal from left to right of one of the two images of the stereo pair. Ordinarily, the left and right-eye perspectives of the scene face the same direction.

To get the thrill of seeing these pictures in three dimensions, round up a mirror of any convenient size, and follow exactly the viewing procedure illustrated and explained in the caption on the upper portion of this page. (You will notice that the straight image is always viewed directly while the reversed image is re-reversed by the mirror.)

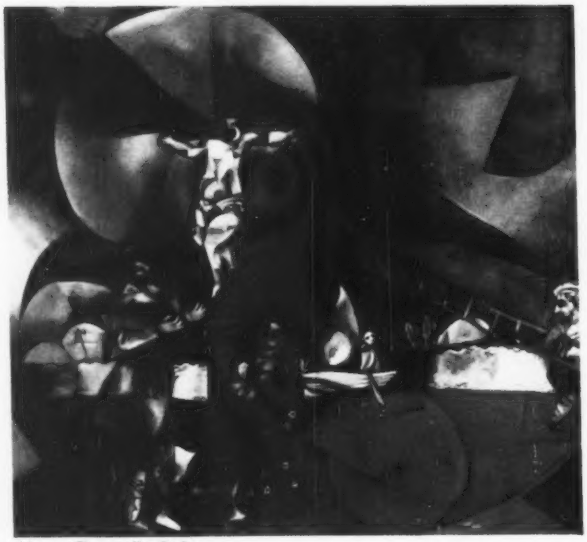
There are two points to watch especially: (1) keep the mirror parallel to the side of the page—if you don't, one picture will seem higher than the other; (2) view the pictures from a point half-way between them—if your head is off center, one image will be larger than the other. This can be corrected by shifting your head to left or right. When the two images fuse together they will suddenly take on depth.

Some fans can learn to hold a slide in front of their eyes and fuse the images just like that, but it takes a lot of training. It's only fair to point out that no system of free vision does more than hint at the realistic effect you get when you see modern color stereo with a viewer or on the screen, in complete relaxation.

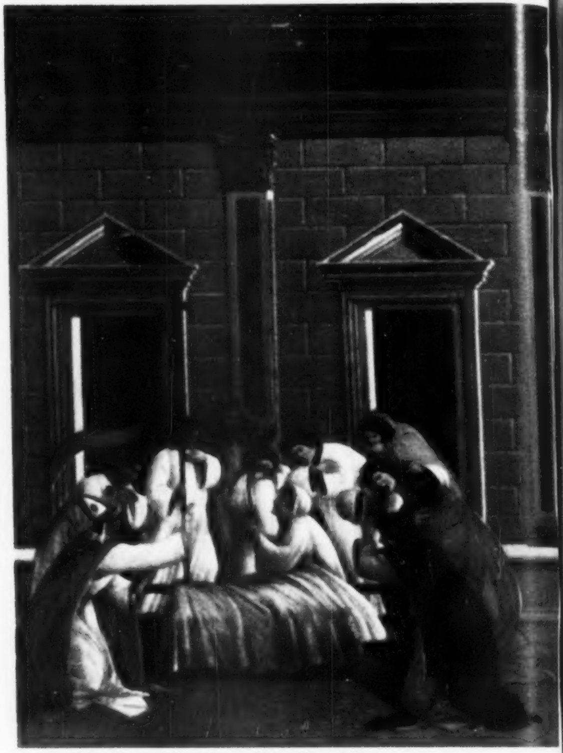
See page 102 for STEREO MOVIES

Ted Lewis

James Calder

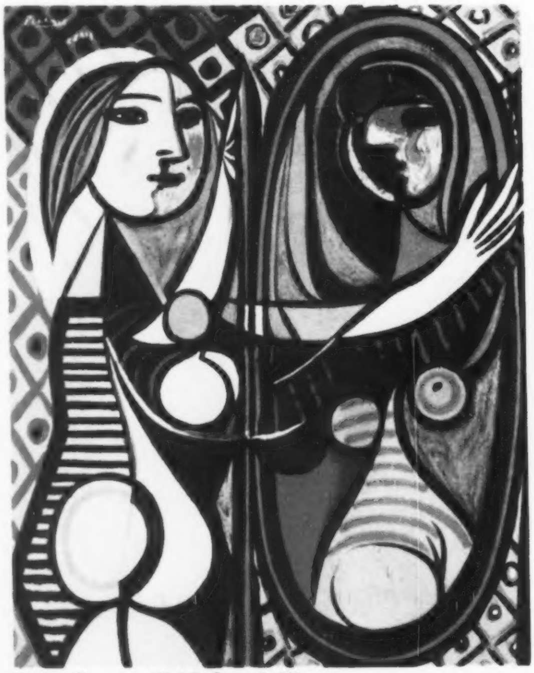


Marc Chagall: *Calvary*

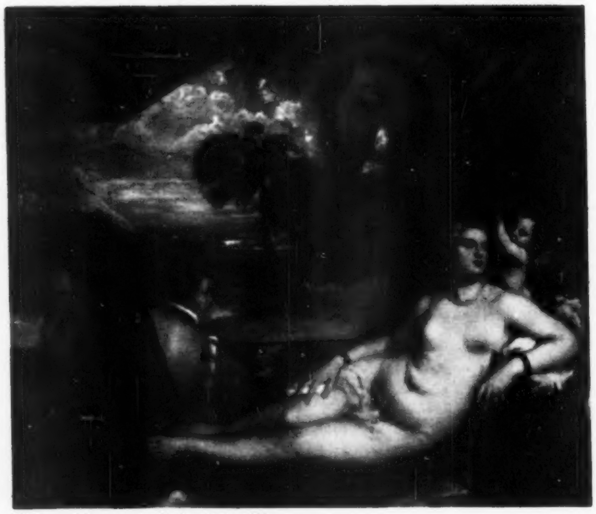


Botticelli: *Three Miracles of St. Zenobius*

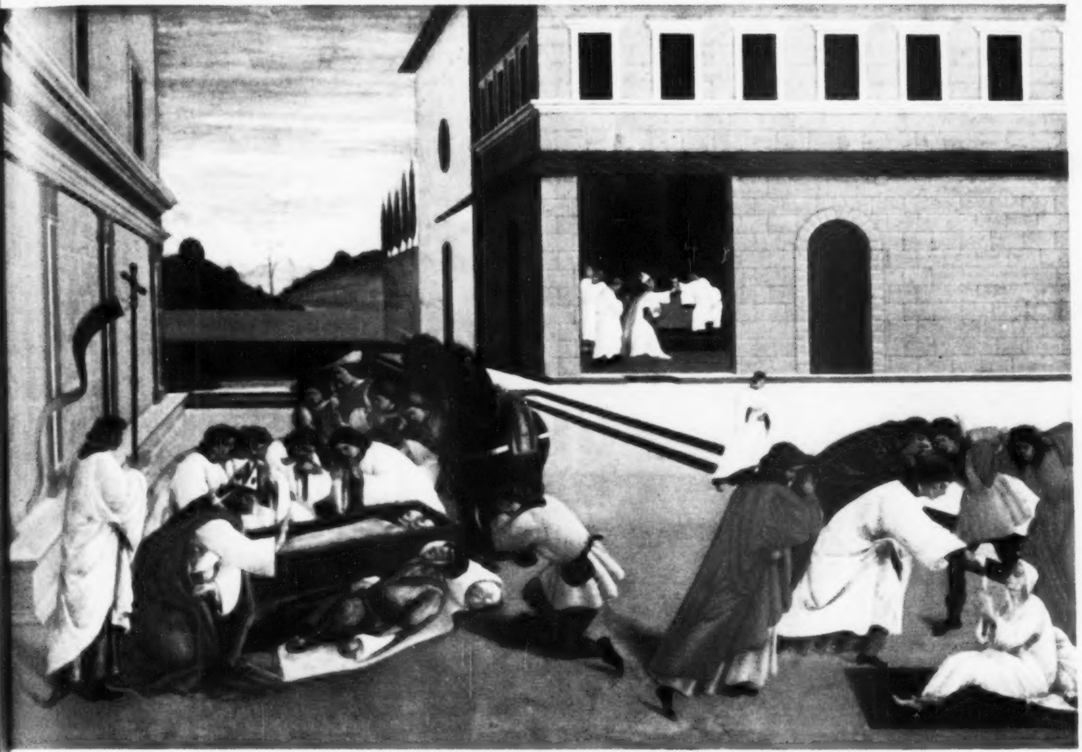
How would you like to



Pablo Picasso: *Girl Before A Mirror*

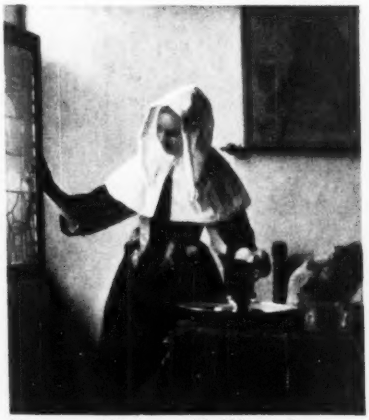


Titian: *Venus and the Lute Player*



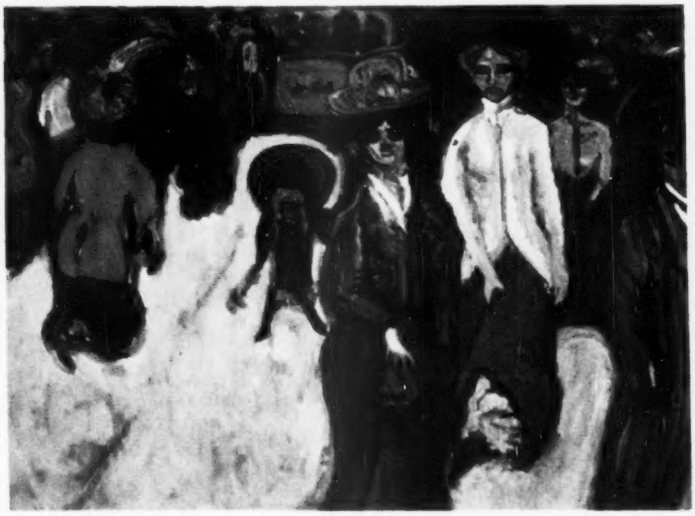
collect masterpieces like these?

Turn the page and discover a new and rewarding use for your camera

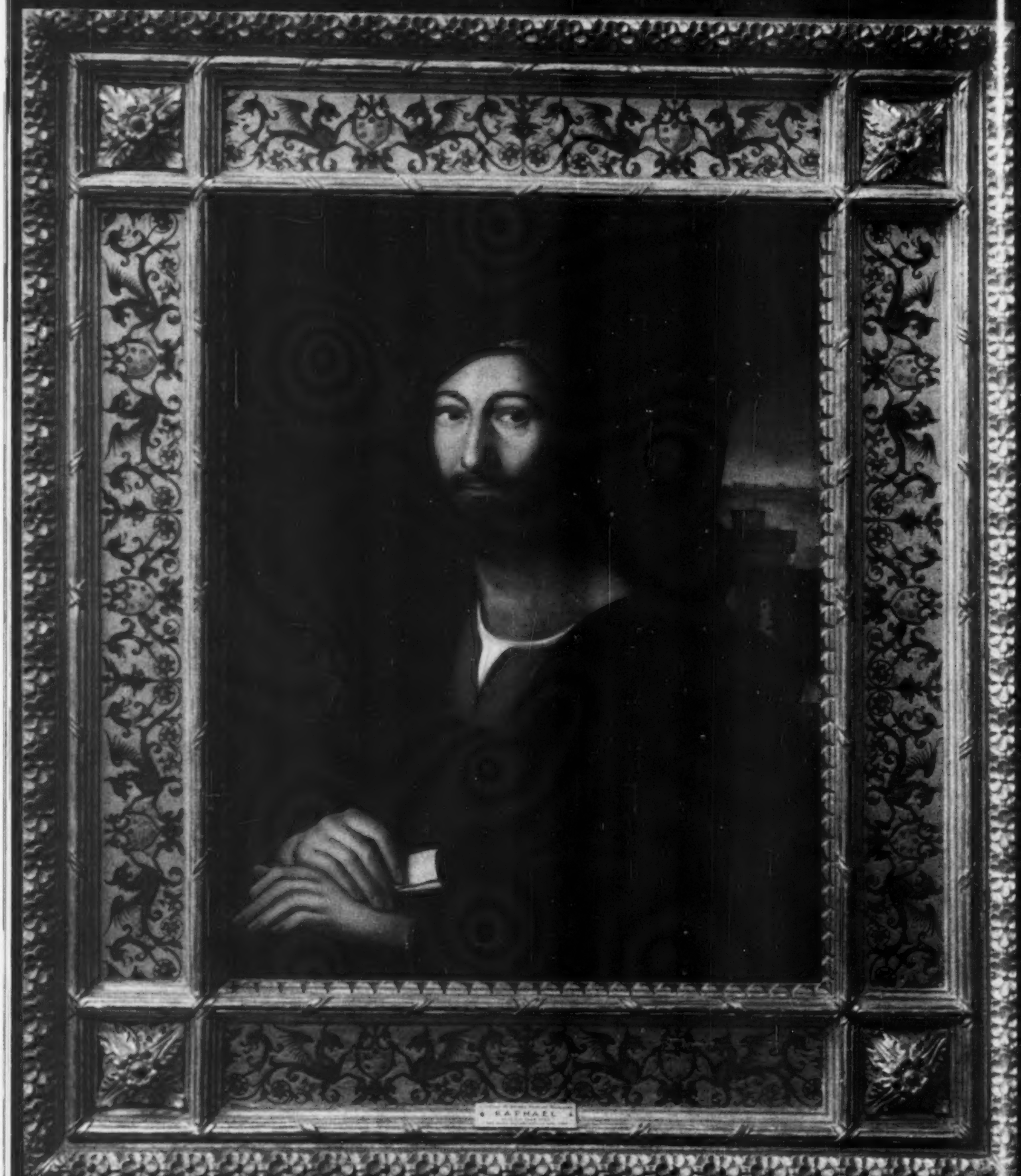


Vermeer: Woman with Water Jug

Paintings by Botticelli, Titian, Vermeer, and Raphael were photographed in the Metropolitan Museum of Art. The Raphael is from the Jules S. Bache Collection. Paintings by Chagall, Picasso, and Kirchner are from the collection of the Museum of Modern Art. The Chagall is from the Lillie P. Bliss bequest, and the Picasso is a gift of Mrs. Simon Guggenheim.



Ernst Kirchner: *Street*

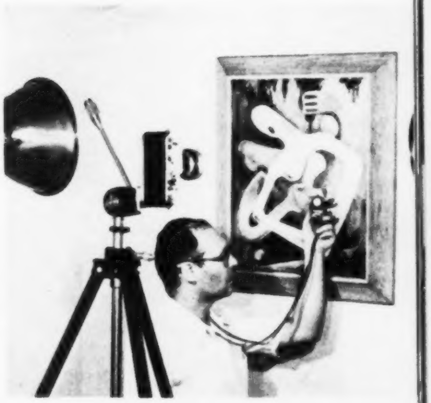


Raphael, *Giuliano de' Medici*

How to collect paintings with your camera

By **GERALD HOCHMAN**
Photographs by the Author

Did you know that most important U. S. museums permit photographers to copy paintings? Here's the exciting story of how you can collect the world's priceless art treasures on film

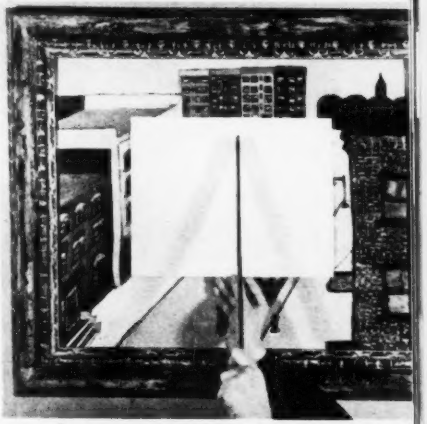


With camera on tripod, floods in reflectors at sides of painting. Hochman takes meter reading to determine exposure for copying. This picture symbolizes the new, easy way to make reproductions, in contrast with the old way shown at top of page.

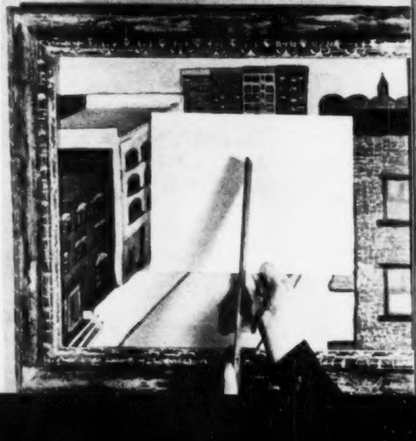
WOULD YOU LIKE your own collection of the world's great art masterpieces? Perhaps you didn't know it until now, but priceless paintings from the nation's art museums, in all their matchless color, can be yours—through photography. You can make your own reproductions of works by old masters like da Vinci, Raphael, Rubens, El Greco, Frans Hals, and Titian; and such great moderns as Picasso, Chagall, and Matisse. Or perhaps a promising young painter, as yet unknown, whose work you admire.

All you need to bring this miracle into your home is color film for your camera, and a tripod. Sometimes a pair of floodlamps will be useful. Sounds easy? It is. Most Americans don't realize that art museums in this country allow and even encourage amateur photographers to copy the great works in their permanent collections. I've built my own large gallery of transparencies mostly from paintings in the Metropolitan Museum of Art and the Museum of Modern Art, both in New York. But this privilege is available all over the nation. At the end of this article you'll find a list of many of the country's great museums, and their requirements for photographers.

Your reproductions of great paintings can be displayed in a variety of ways. If you use a miniature camera, the transparencies can be projected in the exact size of the originals. Larger transparencies can be mounted in a viewing box like the one shown on page 60, with removable cardboard mats making possible a frequent change of pictures. If you shoot monochromatic art works in black-and-white—etchings, pen or pencil drawings, sketches, woodcuts, lithographs—you can enlarge



Light must be carefully balanced for evenness and color fidelity. Double shadow of ruler, at right, shows an ideal balance between two floods.



Here, lamp at right of painting is much brighter than that at left. This measuring method shows up unevenness that would cause "hot spot."

Renoir's ***Young Woman with Muff*****, from Metropolitan Museum, was framed with wide white mat for wall display (above). Top, 4 x 5 transparencies are displayed in wall-mounted light-box with removable front panel to permit easy change of pictures.**

Monochrome masterpieces can be copied and displayed in size, tone, and texture

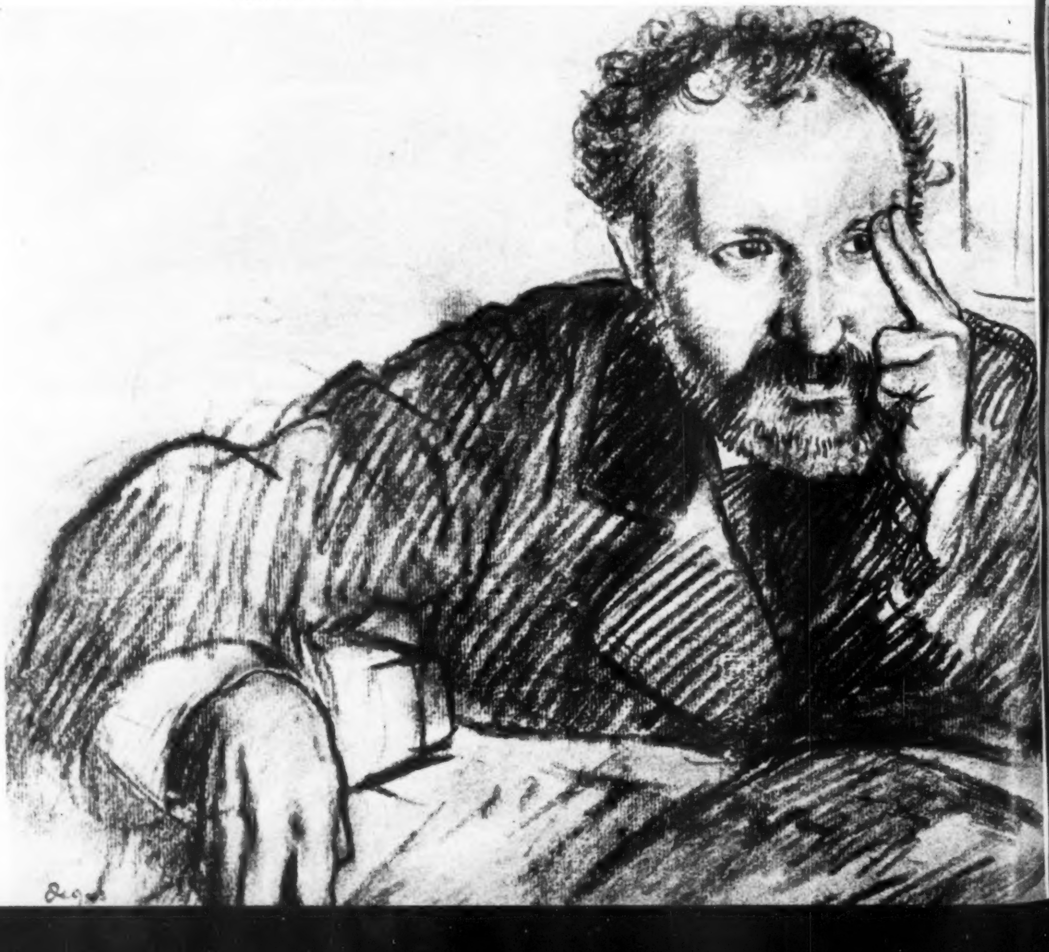
them to the size of the original, print them with an appropriate texture screen or on a textured paper, and even tone them sepia or chalk-red.

I had started with a specialty: photographing the work of modern American painters for promotion and catalogue reproductions. Not long ago I decided to broaden my collection to include masterpieces from all the ages. After a few visits to the two local museums, my private gallery grew to embrace paintings from Rembrandt to Picasso, with a few earlier and some later. There were problems encountered in making these reproductions, but none that was insurmountable—and after all, much of the fun of photography is in solving problems. Most important, all the copies you see reproduced here were made under the same conditions available to everyone.

The Metropolitan, for example, requires no special permission for taking hand-held snapshots of objects in its permanent collection for private use, and permits the use of a tripod during week-days and on Saturday mornings.

Edgar Degas: *Sketch for the Portrait of Duranty*

Photographed in the Metropolitan Museum of Art

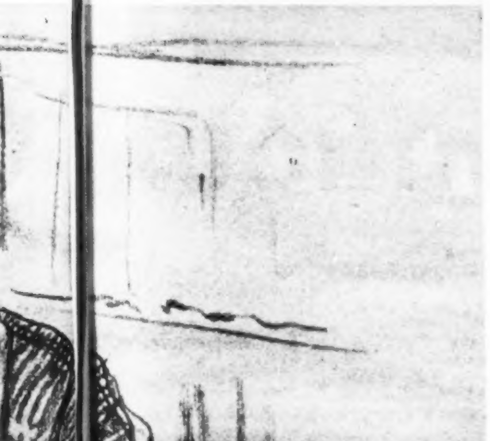


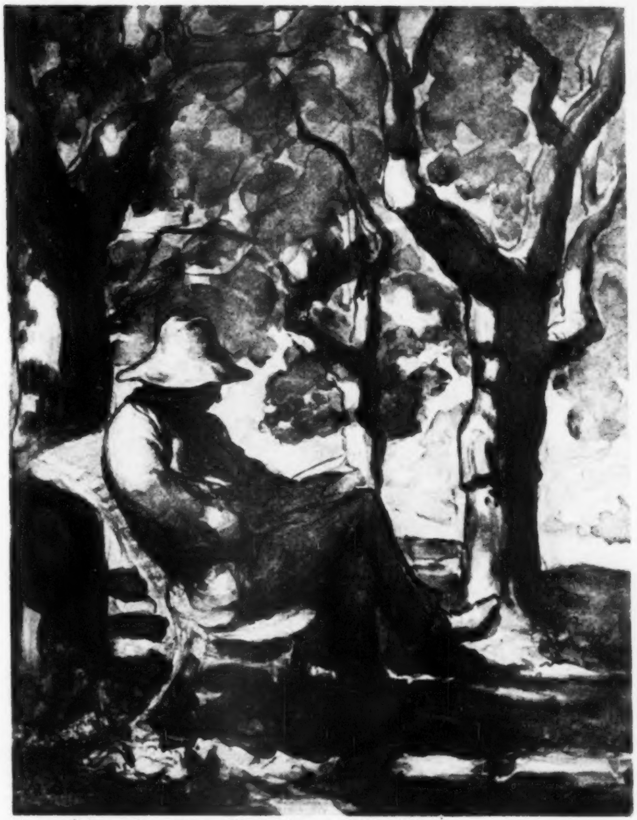
in black-and-white

of originals

The Museum of Modern Art has set aside Thursday mornings, before regular visiting hours, for photographers, and allows the use of tripods and lights during this time. Advance arrangements must be made.

To use flashbulbs or other photographic lights in the Metropolitan, however, special permission is required, as well as payment of a fee. Since I wanted to do all my work under conditions available to any amateur, I decided to do everything there with only available natural light *(Continued on page* 110)

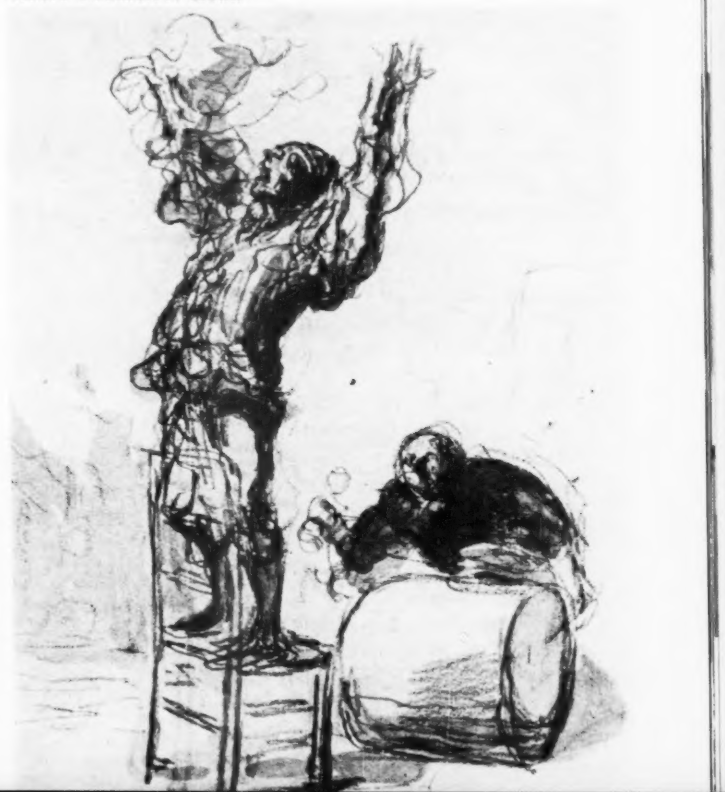


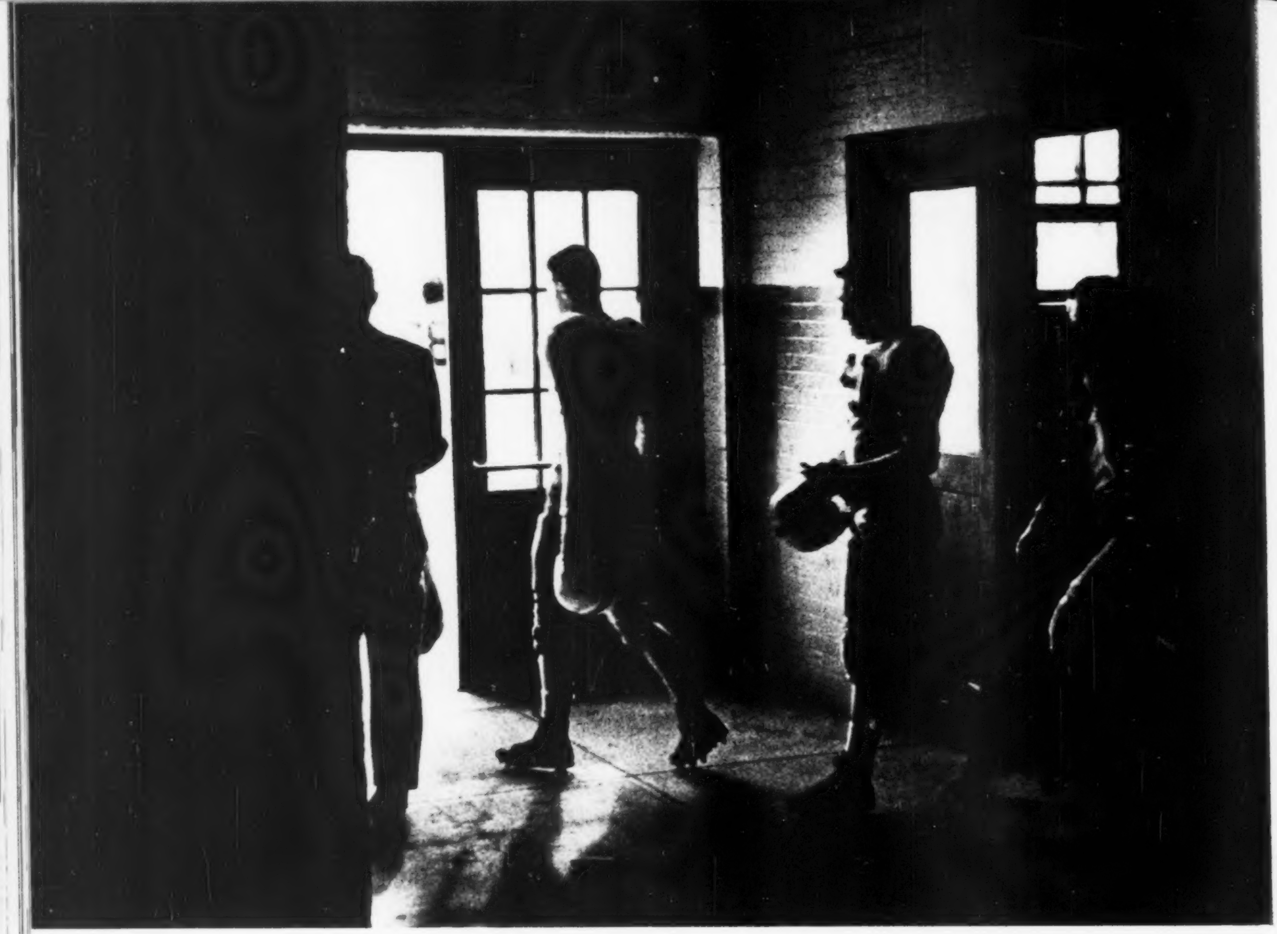


Honoré Daumier: Corot Sketching at Ville d'Avray

Photographed in the Metropolitan Museum of Art

Honoré Daumier: A Clown





FOOTBALL WITHOUT

Campus photographer Bob Sharpe focused on behind-the-scenes tension to make unusual gridiron pictures

"FOOTBALL is like a play with violent contact as the climax," says Bob Sharpe, a 21-year-old senior at Brown University who made these pictures during the 1951 Brown-Rutgers game.

"At the time I did this set I was personally fed up with the same old football pictures—pile-ups on the field—fearless cheerleaders fighting from the sidelines—always the same old stuff. I was sure that what happens on the field isn't the whole story. I wanted to photograph the behind-the-scenes tension, the uncertainty, the painful side of football that nobody talks about very much."

Bob, who hails from Glencoe, Ill., made these photographs for the Brown yearbook of which he is picture editor. All were shot by available light with a 35-mm camera because Bob feels that with this simple equipment he can spend more time thinking about the pictures and less worrying about technique.

He says, "Using a 35-mm camera is like taking movies: you shoot picture after picture to build up a feeling or mood, you make sequences that explain individual action, and you photograph event after event as they happen and thereby relate one to another."

Despite his youth, Bob has developed his photographic skill to a high degree, and what is equally important, done much hard thinking about photography. A realist with his camera, he believes:

"If you want to say something meaningful about people you've got to catch them as they are, you've got to show them reacting to real situations, to the life around them." In these intensely emotional football pictures he has done just that.—▶

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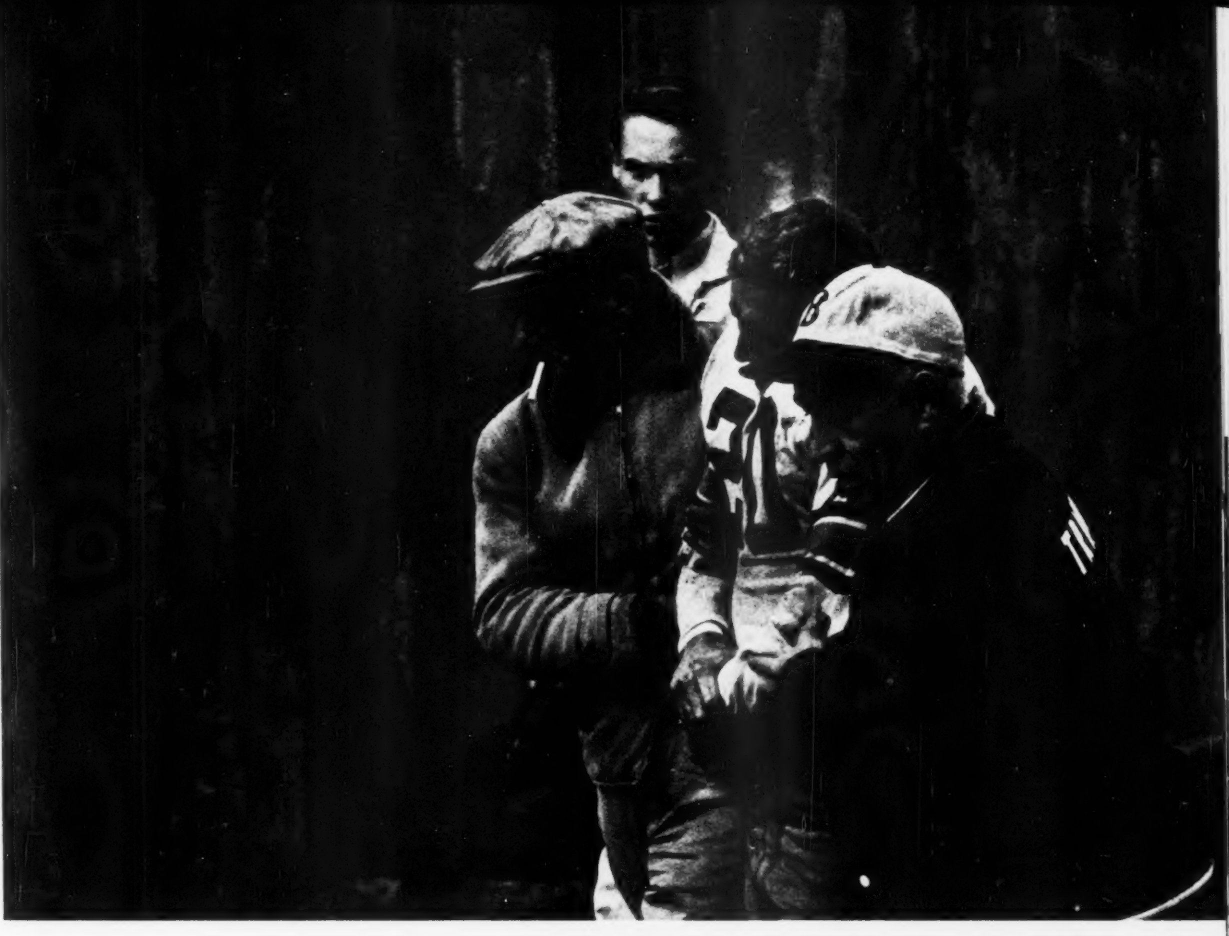
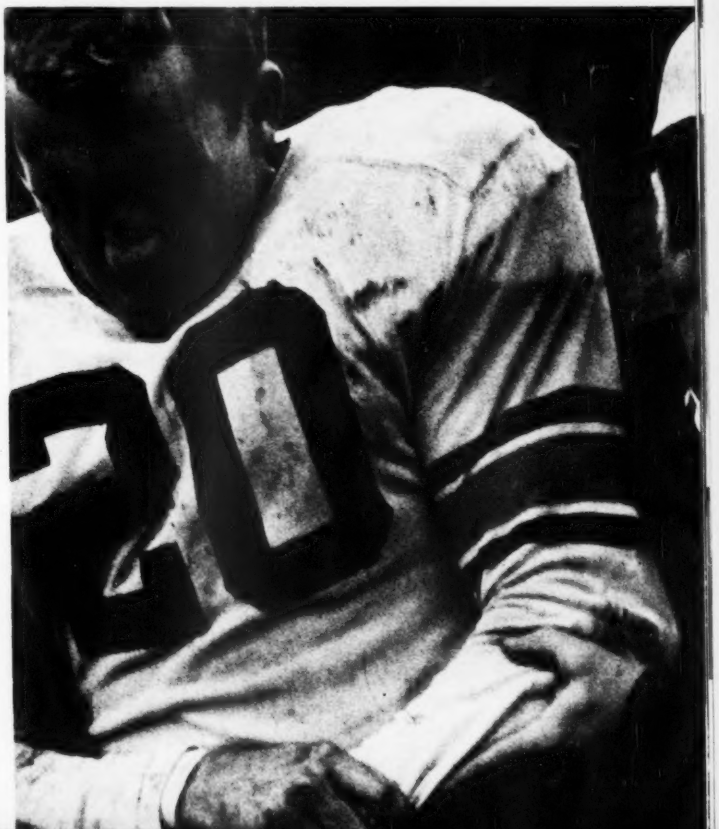
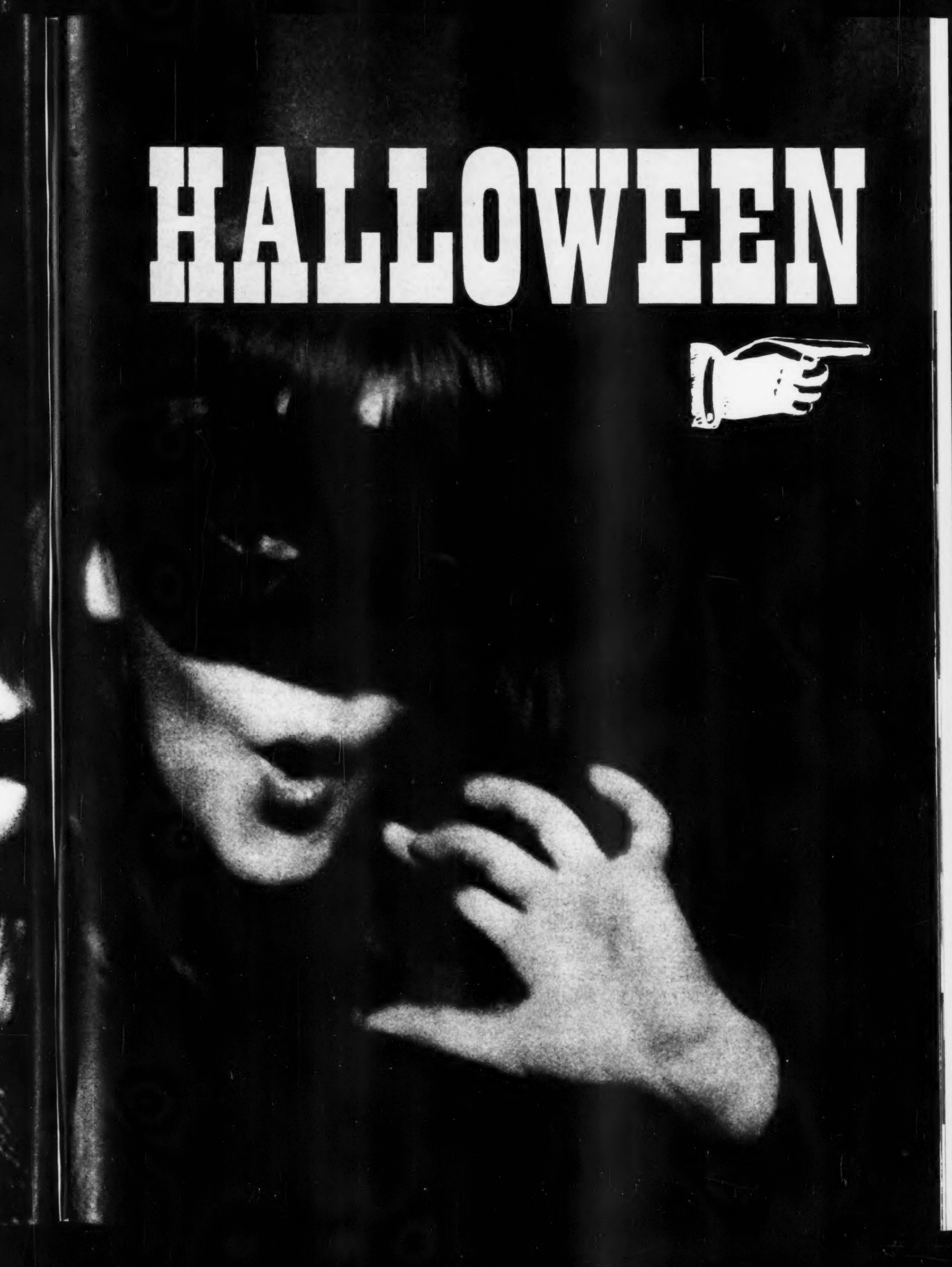


GLAMOUR



Grim moments during a Brown-Rutgers football game were recorded by Bob Sharpe, a senior at Brown and picture editor of college yearbook. He used a Leica IIIc and shot by natural light to preserve the mood of bench and locker room. Top left, Brown team files out to begin pre-game warm-up. Bob used a 50-mm Summitar lens, exposed Super-XX film for 1/40 sec at *f*/2.8. Top right, coaches help an injured player off the field. Right, Bob moves in closer with a telephoto lens to record pain-twisted face of another casualty. Both these pictures were made with an 85-mm Nikkor lens; exposure was 1/200 sec at *f*/6.3. Bob developed in Panthermic 777. He says, "In a football game there are moments of violence and moments of quiet tension. I knew about the violence, but it was the tension I wanted to explore with my camera."

HALLOWEEN



SAUL LEITER AND HIS CAMERA MET GOBLINS AND GHOSTS GALORE WHEN HE ROAMED CITY STREETS ON THE WITCHING EVE

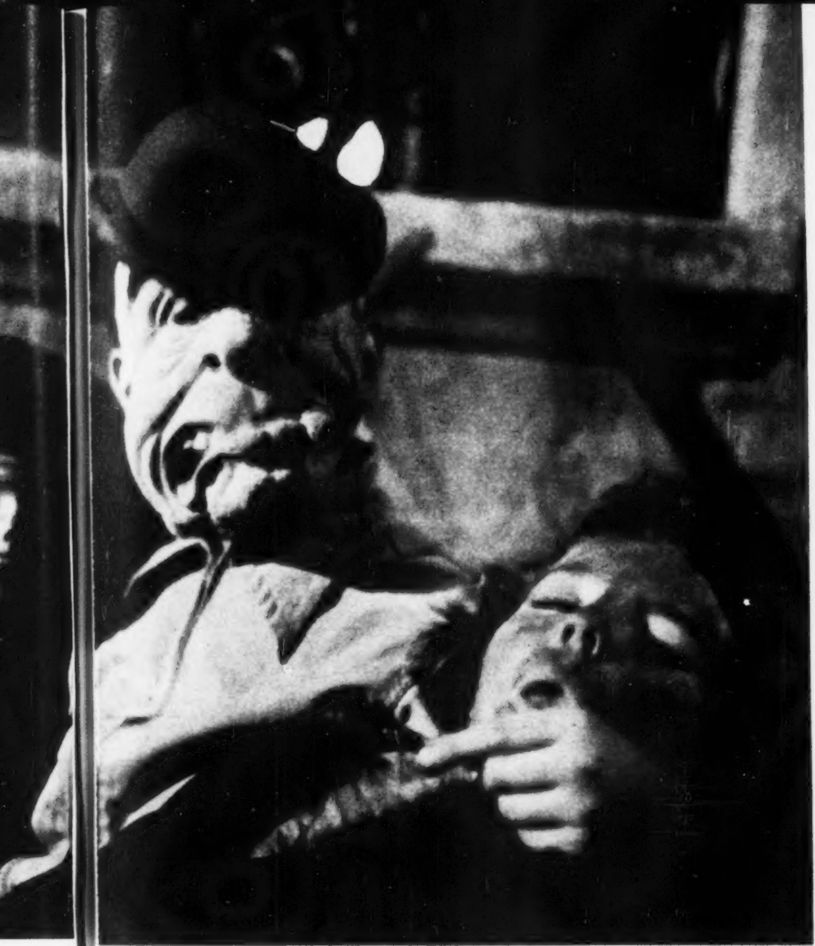
ONE BLACK AUTUMN NIGHT last year, Photographer Saul Leiter found the streets of Manhattan's Greenwich Village filled with witches, hobgoblins, and grinning skeletons. These apparitions were, of course, the local small fry out for a Halloween Eve of mischief and masquerading. Leiter, who often gives his pictures a nightmarish Charles Addams touch, had long been intrigued by the idea of photographing children on Halloween. He went to work with a 35-mm camera and soon bagged this collection of startling photographs—some sinister, some charming.

Leiter likes to record children, their dream worlds, and their sense of fantasy because youngsters have a spontaneity of motion and a skill at pantomime which most adults lack. He says, "Sometimes I shoot completely candid, using whatever action I find, but other times I do a certain amount of directing."

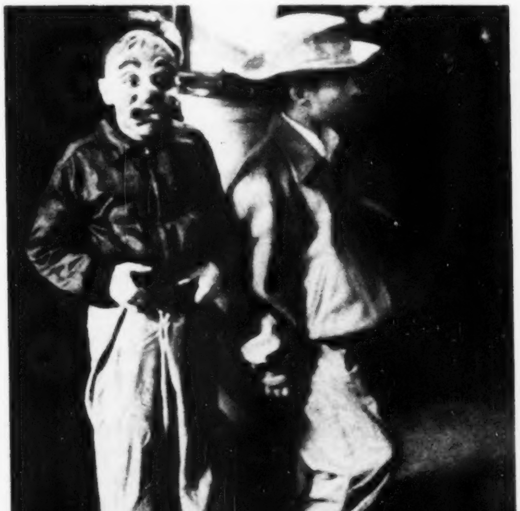
These pictures were made with a Contax—Leiter's favorite camera, although he sometimes uses a Rolleiflex. He set his *f*/1.5 Sonnar lens wide open and shot at 1/10 second to insure adequate exposure by available light from street lamps and store windows. His Plus-X film was developed by inspection in D-76 to give the effective emulsion speed an extra kick. True, the resulting prints are rather grainy and none too sharp—but they capture the macabre Halloween mood in spite of (or perhaps because of) "poor" print quality, in the conventional sense.

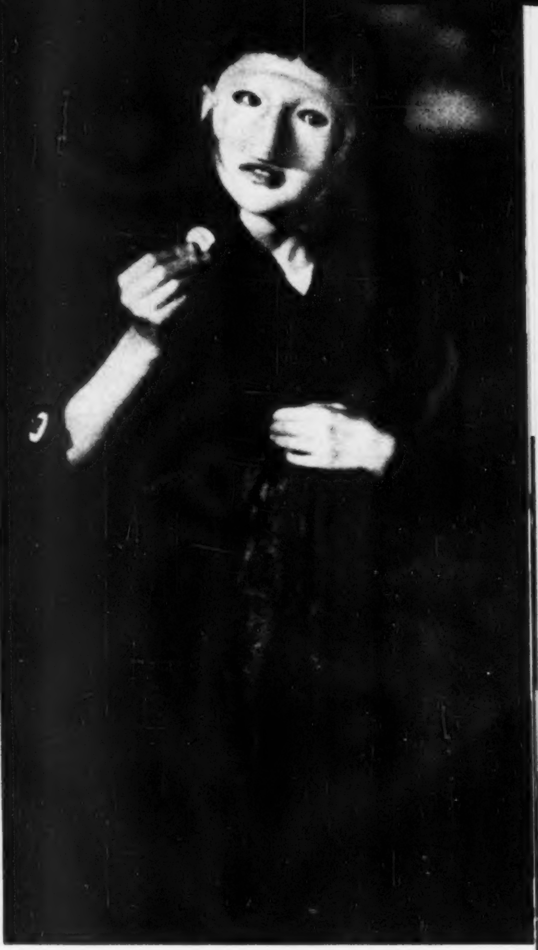
Sinister shadows and weird highlights add much to the effectiveness of the pictures reproduced here—a good example of how available light can impart atmosphere far more convincingly than any studio setup. In one print, the "stopper" on the preceding two pages, Leiter used darkroom control to get the effect he wanted. This picture was overprinted deliberately to dramatize the masks and the harsh, theatrical light.

For off-beat pictures, go goblin-hunting yourself this Halloween. It's a good time to try your hand at candid shooting by available light. But take heed and stuff your pockets with candy as well as extra film: you'll need ransom to escape the ghosts and ghouls who accost you with the blood-curdling cry, "Trick or Treat!"—►

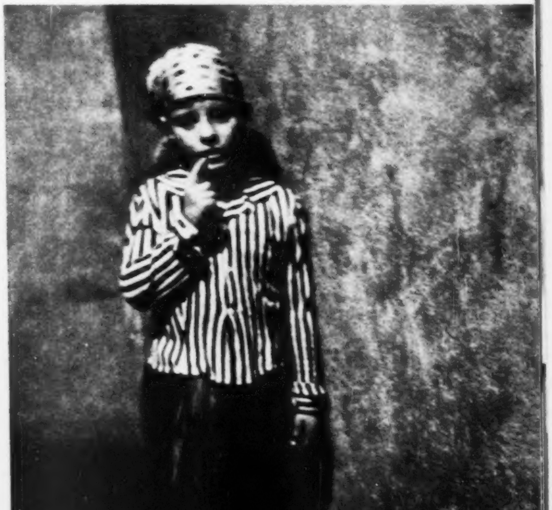


Gruesome threesome on doorstep, above, and sinister pair, below, were photographed by harsh, contrasty light from street lamps. Leiter used a Contax, exposed for 1/10 sec with $f/1.5$ Sonnar lens wide open.





Beggar girl, above, and timid pirate, below, appear more scared than scary when confronted by Leiter's camera. He made shots after dark by available light in Greenwich Village. Spooks were neighborhood kids.

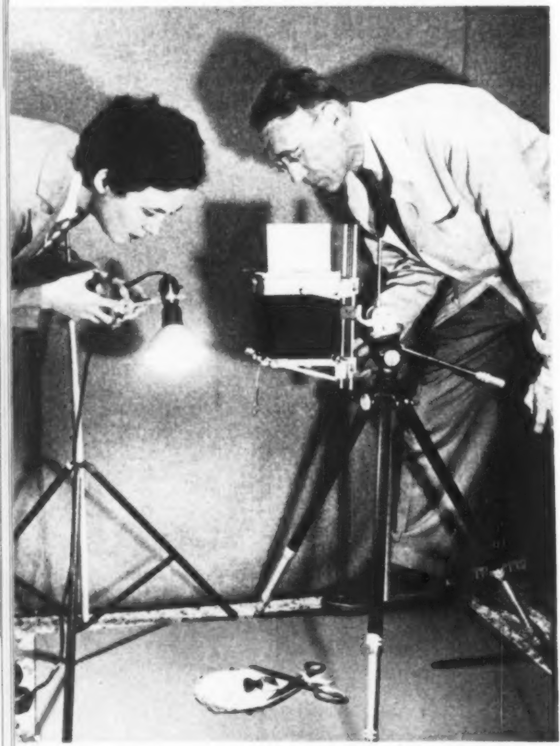


By MILDRED and LAURENCE TILLEY

Photographs by the Authors

FUN *with camera caricatures*

They're made of spuds and clips and sealing wax, of cabbages and things



THERE's a seal in the potato bin!"

We pounced on it together. It was not a furry, deep-sea creature, but a sweet potato shaped like a tiny trained circus seal lifting its nose to balance a ball.

The scene was our neighborhood super market, where we were shopping for vegetables to photograph, lining up the cast of *Garden Gayeties*. These frolicking vegetables began with a two-legged carrot that automatically suggested a chorus girl of the black crook era. Then an onion head was topped with a huge lettuce-leaf hat. The result, when finally set up for the camera, was a shapely soubrette—so we began searching for other performers.

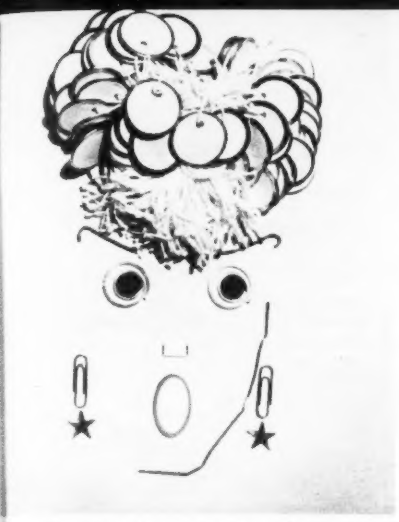
Peering into vegetable bins, looking for vegetables that could be made into tenors, dancers or even animal acts, we romped from market to pushcart, buying everything that showed any promise and ended up with a high pile of photogenic vegetation on the kitchen table.

That was only the start of a parade of photographic caricatures that goes on in our spare time. *Garden Gayeties* turned out to be good box office, playing several engagements in rotogravure sections of newspapers and magazines across the country.

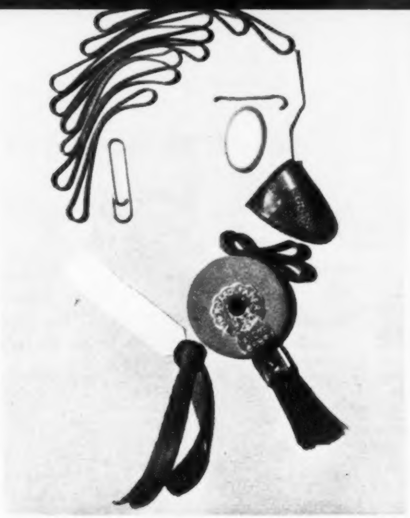
We had fun making them and people had fun looking at them. *Machine Age Zoo*, made of small machinists' tools, and *The Folks at the Office*, drawn with office supplies, followed. They too found a ready market.

←

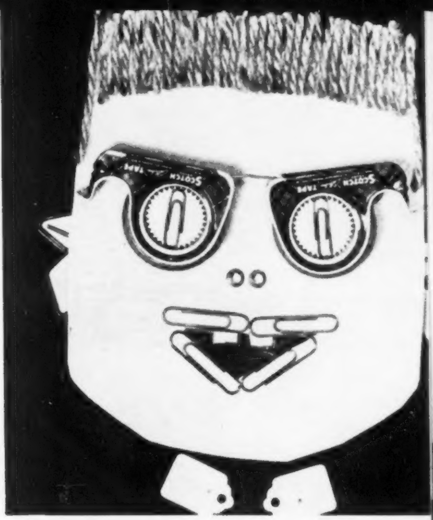
Bearded white collar worker waits tolerantly for portrait to be made as Mildred Tilley decides on most favorable light. Laurence Tilley focuses 4 x 5 view camera used in all their "sittings."



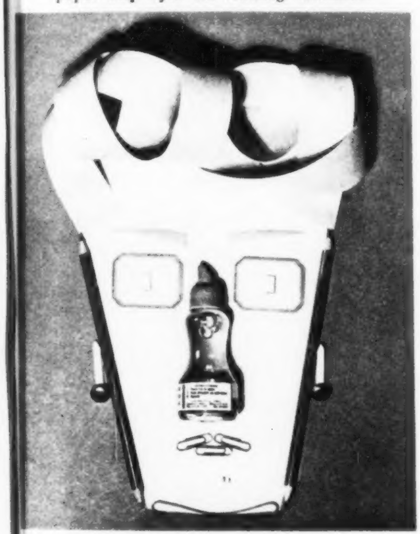
Receptionist tosses tag hair-do, turns paper clip eyes on visiting salesmen.



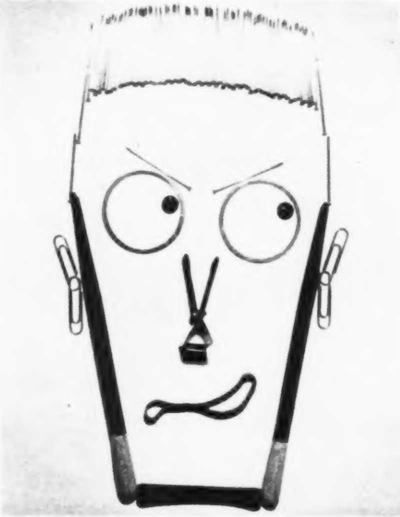
Rubber-finger nose, eraser-brush beard, and red tape tie, give artist look of distinction.



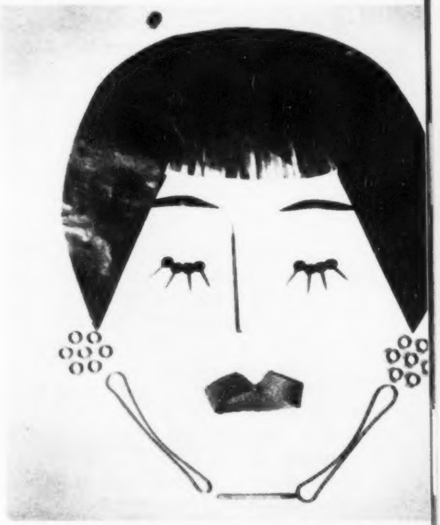
Hemp cord crew cut and "shrewd" scotch tape glasses could belong only to office boy.



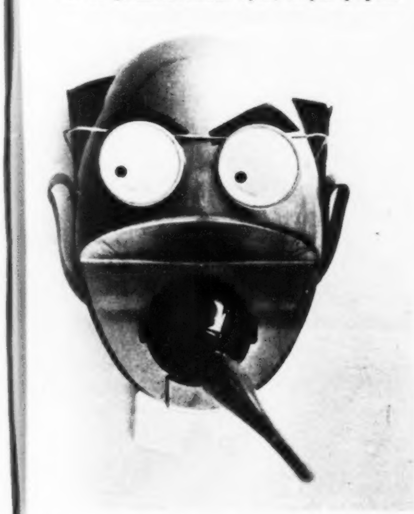
Office manager looks down glue-pot nose out of gummed-label eyes, staple pupils.



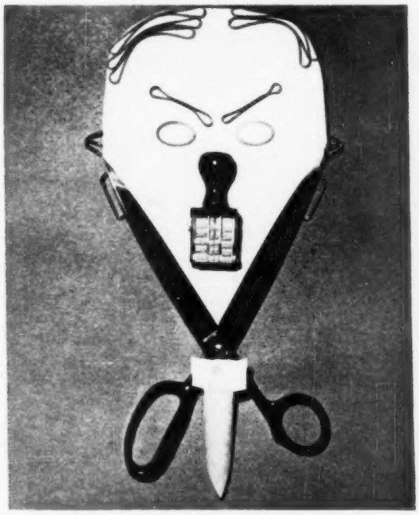
Sales manager blows bank-pin top when sales charts sag, bellows through rubber-band mouth.



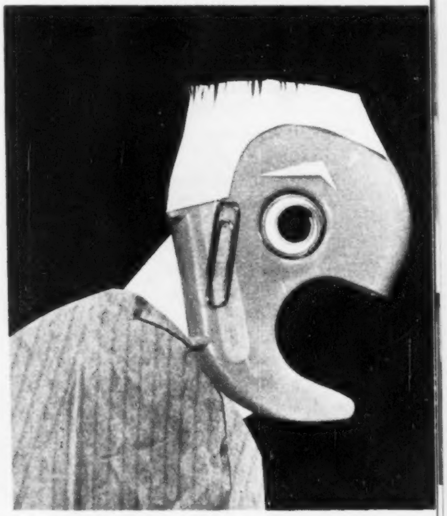
Sleek carbon paper coiffure and bank-pin lashes lend hauteur to boss's secretary.



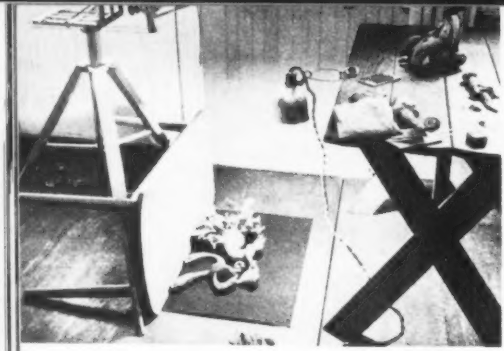
Desk-pen set houses executive brain as big boss peers out of greedy tag eyes.



Thinning rubber-band hair, date-stamp nose and mouth, scissors-blade jowls add up to bookkeeper.



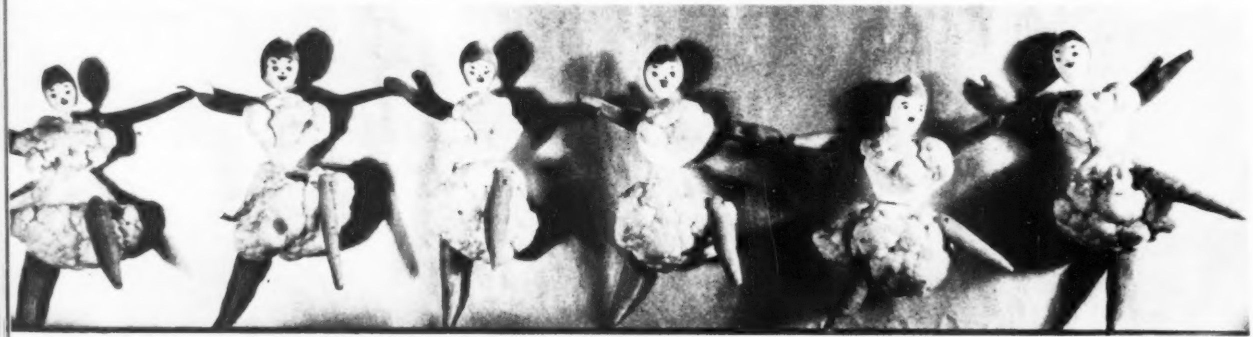
Janitor wears paper-bag sweater, complains continually through open tape-holder mouth.



Out of the vegetable bin

←

Vegetable dancers Ramon and Ramona were photographed with single floodlight clamped to table against black background with coffee table for dance floor.



Cauliflower chorus line joins string bean arms and kicks carrot legs. Reflection on gold foil backdrop simulates footlights.

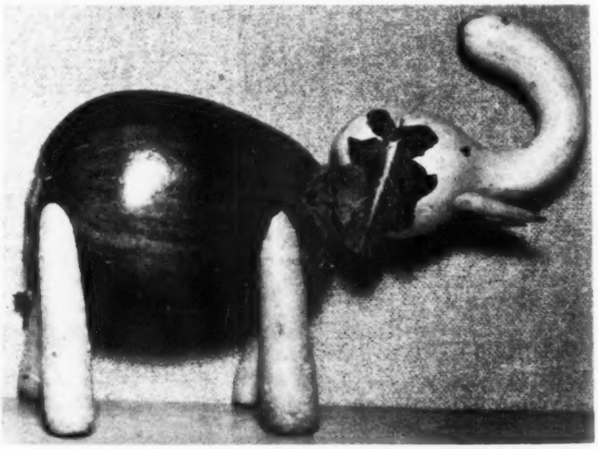
The only talents needed to produce photographic caricatures are a love of gadgetry, patience to putter, and a touch of imagination. Considerable work (or play) precedes clicking the shutter on a vegetable tenor or a bank-pin-up boy. Here are the steps we have worked out for taking photographic caricatures.

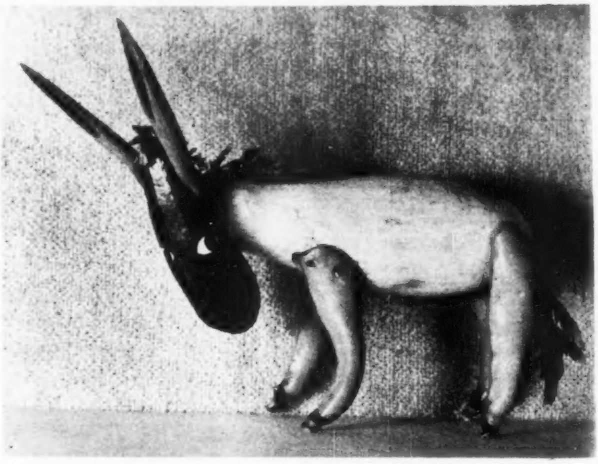
Choose a medium. Almost anything around the house, office, store, or shop, can set your imagination to work. Create your character, set up a background, arrange the best lighting for your creation, and take the picture. The photography is the last, but most important step. We have found it a good idea to stick to one kind or category of object. Vegetables and fruit alone made up *Garden Gayeties*, giving the group of pictures unity. Sometimes the choice of a medium will determine the kind of characters you want to produce. Caricatures of office personnel were a natural for office supplies.

Many things can be used—the contents of a sewing room, tool bench, or kitchen cabinet for instance. Sometimes it will be necessary to buy or borrow something. If all the articles come from one store, you should have no trouble borrowing if you offer a set of prints in return. One manufacturer's products may be your chosen material. In that case, make sure the chairman of the board has a sense of humor.

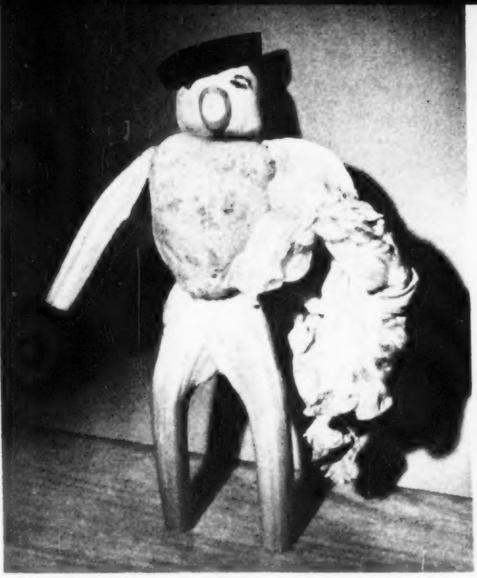
Choosing the objects for photographic caricatures can be almost as much fun as making the pictures. Whatever kind of material you decide on, your imagination will start to work as you visualize pins as a pompadour, for instance, or a squash for an elephant's head.

In making pictures out of assorted objects, you are practically working in two art forms, drawing and sculpture. The (*Continued on page* 130)



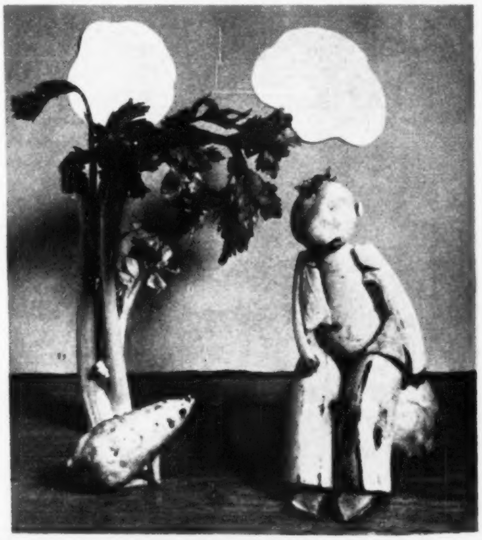


Eggplant elephant, top, stands staunchly for Ike on carrot legs, raises butternut squash trunk for stentorian trumpet in his praise. Below, squash donkey has purely democratic outlook, stands firm for party platform on bean pod legs, his onion-top ears alert.

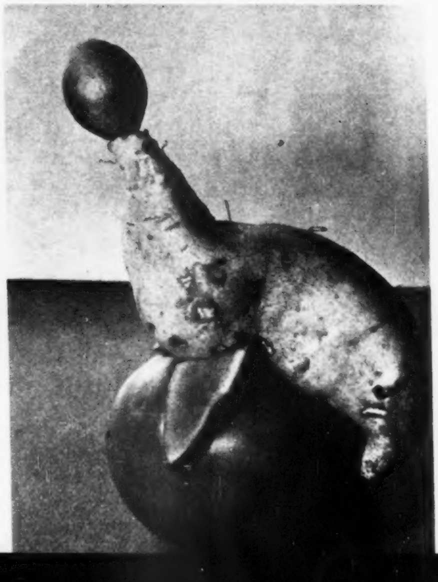


New trend in tenors, top, strains a sweet potato lung, wears celery pants, lettuce cape, eggplant-slice *montera* (hat to you). Below, potato-banana philosopher has rapt listener in Plato, his potato pig.

Garden Gayeties star, top, with rakish lettuce-leaf hat, owes shapely bosom to tomato, legs to unusual carrot. Hippy trio, below, has squash underpinnings, kale flounces and strictly peachy complexions.



Ramona, above, swirls celery skirt as she bends butternut squash hip to fandango tempo; partner Ramon bows his pepper torso and zucchini squash legs. Right, sweet potato seal balances his radish ball while resting lima bean flippers on tomato cushion.



BAD WEATHER IS GOOD...

FOR EXCITING PICTURES

By FRED J. MAROON

Photographs by the Author

TOO MANY PHOTOGRAPHERS dismiss bad weather as a total loss to picture-making. I know, because I used to be one of them. When I went to Europe last year it rained almost constantly and in every country. When the rain did stop, there was fog and mist. I was sure I wouldn't get the pictures I had come for. But I learned something about making pictures under adverse conditions. What it means to you is that your camera can be an all-weather instrument. You can go out into the rain or snow or fog, armed with imagination, a little ingenuity, and some of the hints you'll find in this article, and come back with pictures you can be proud of.

All the photographs on these pages were made under distinctly unphotographic conditions, traditionally speaking. But I feel that each of them has a quality I couldn't have put into it under a bright sun or even an overcast sky. In every case, it is the downright bad weather that has made the picture what it is.

This is what I mean: presence of fog, rain, or snow acts to limit

Rainy rendezvous on campus of Catholic University in Washington. Maroon used a flashlamp behind each figure, had to reshoot several times when rain shorted flashguns. This is one of a group of pictures Maroon made for the college yearbook, *The Cardinal.*

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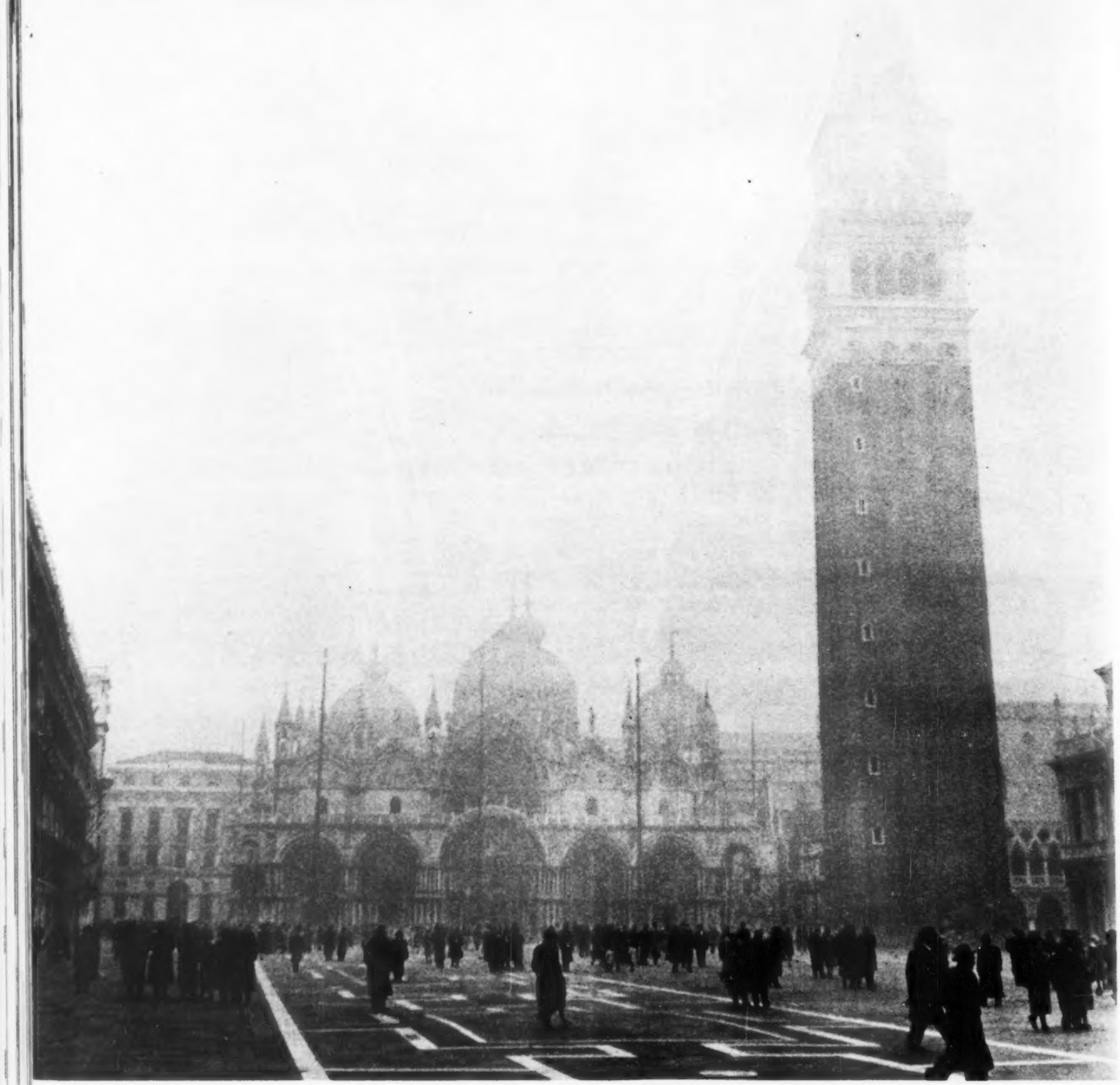
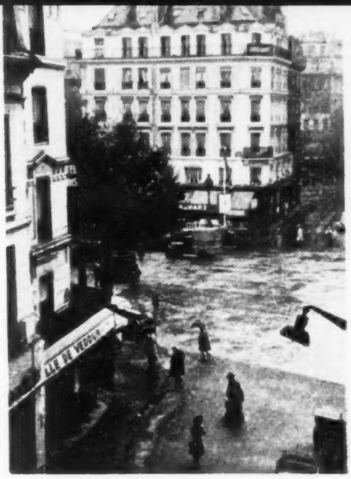


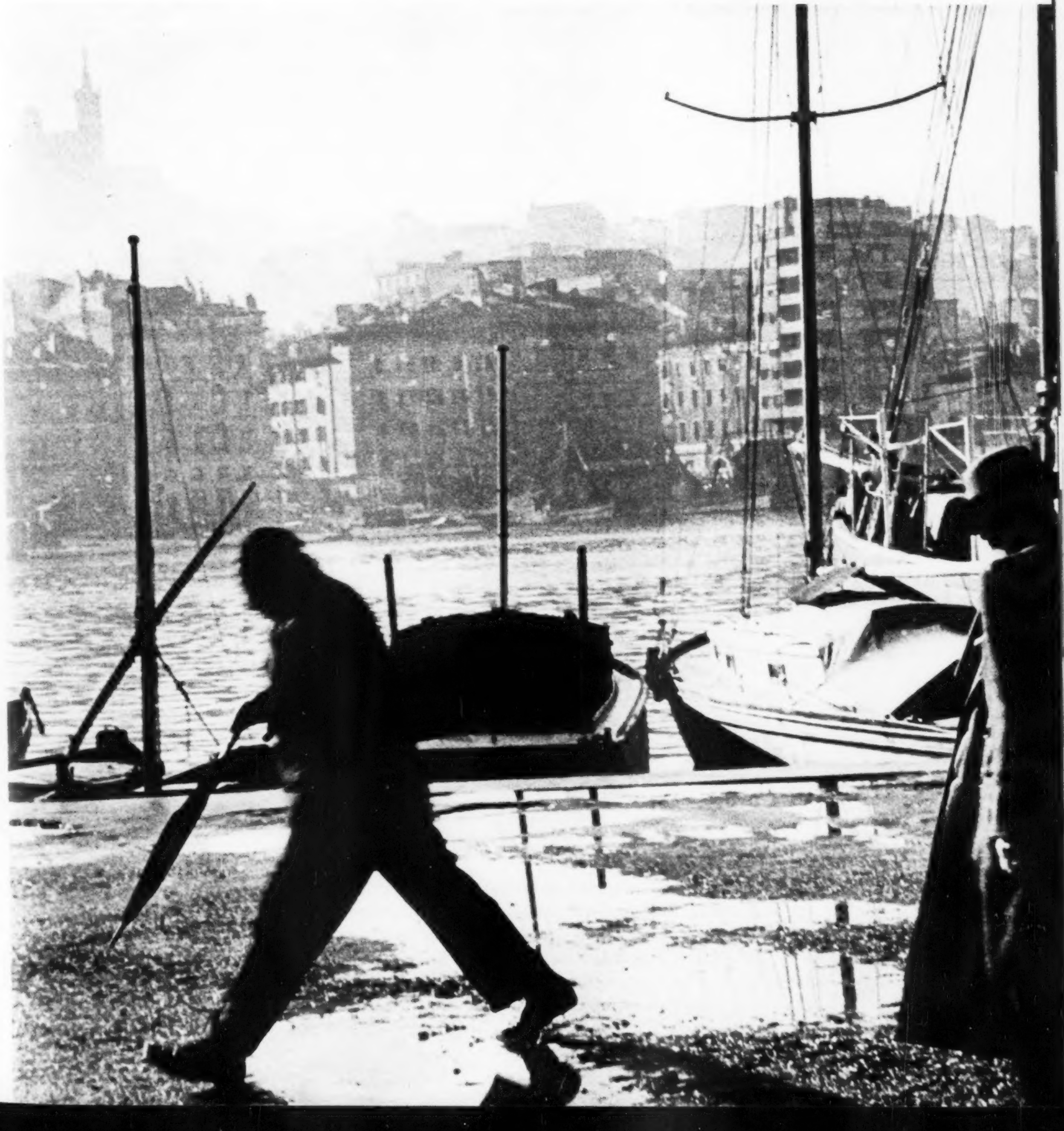
the field of vision, both in breadth and depth. Sometimes nothing is visible at all but the foreground; more often the background is there, but it seems to recede, to take a subordinate place. This offers the opportunity to balance closer parts of the picture against more distant ones, to get an illusion of great depth and distance even under a rainy, leaden sky.

Even more important to the observer, of course, is the mood, the feeling invoked by mist or snow or rain in the air. It isn't always depressing, by any means; it can be a light mood, a gay feeling. But since so many photographers hesitate to make pictures in bad

In St. Mark's Place, Venice, hurrying figures seem to recede into fog curtain that hides dome and campanile of church. Maroon got this remarkable shot with Rolleiflex, exposure of 1/50 sec at *f*/4.



Paris corner, right, photographed by Maroon under a gray sky at 1/50 second, *f*/8. Below, Marseilles harbor with famed landmark, Notre Dame de la Garde, shot after heavy rain.



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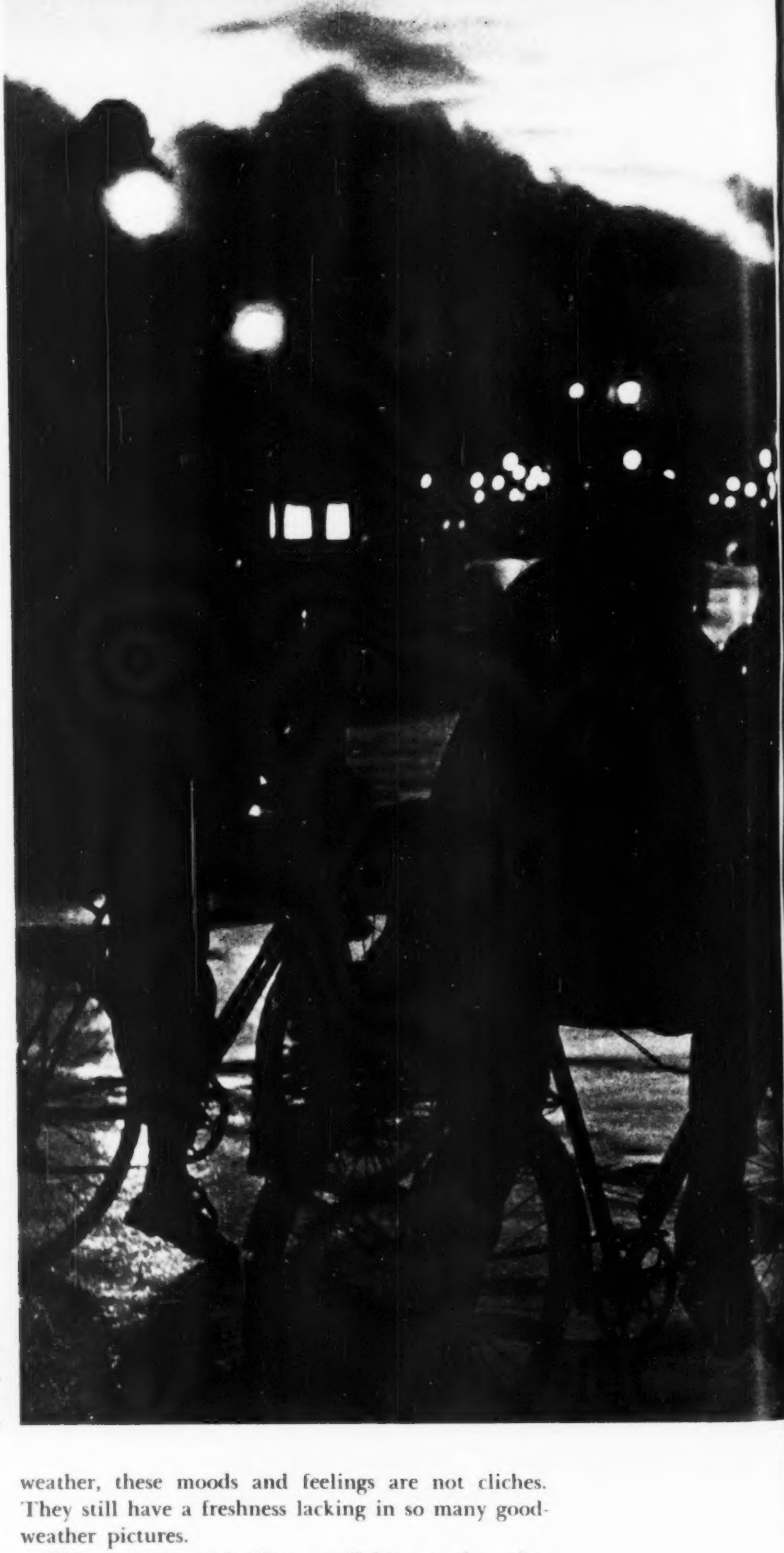
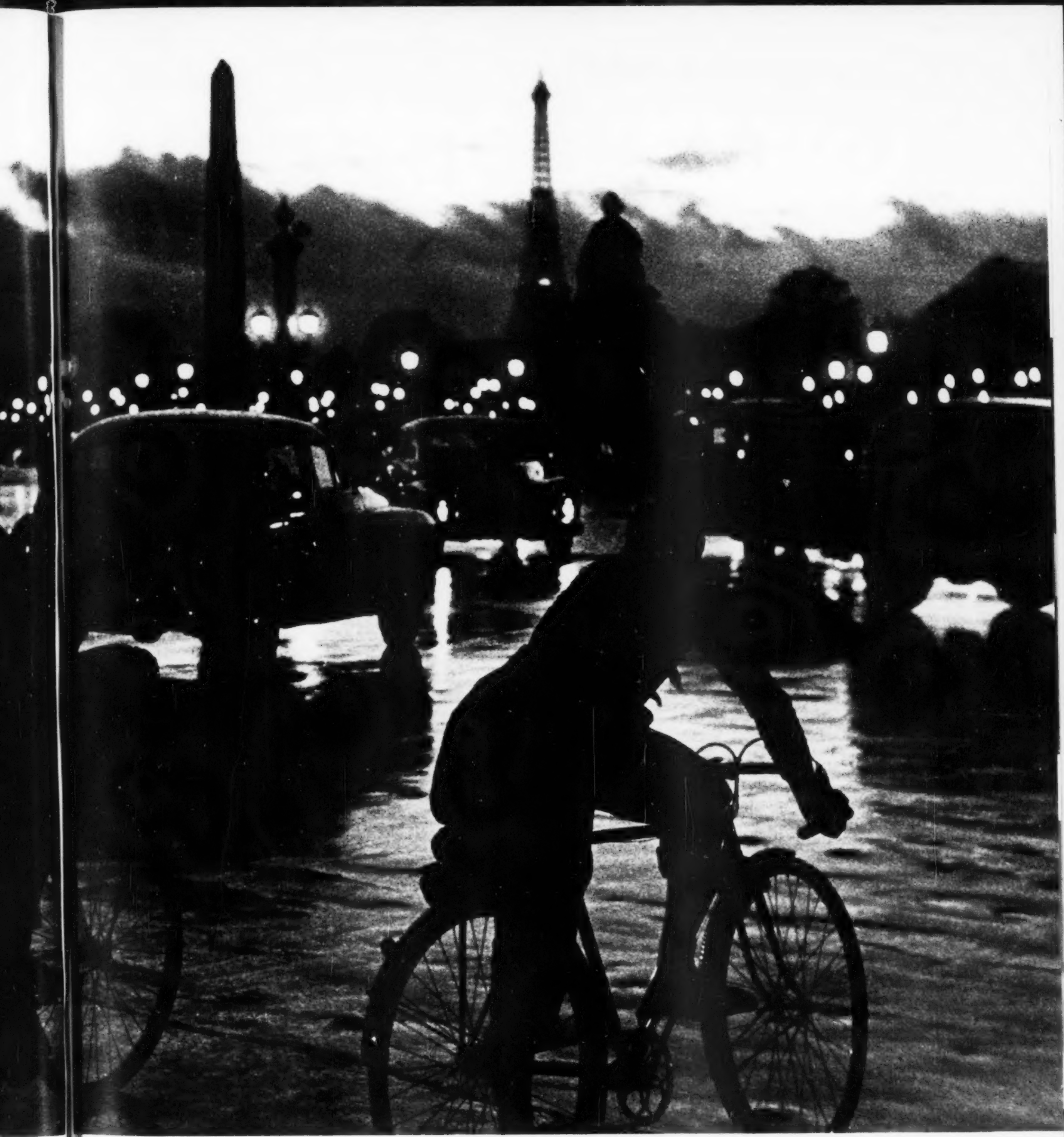


Place Vendome, Paris, under a rainy sunset, was photographed with Contax, exposure of 1/25 second at $f/1.5$, on Super-XX. Note loss of detail in shadows.

weather, these moods and feelings are not cliches. They still have a freshness lacking in so many good-weather pictures.

The cameras and films available to the photographer today make bad-weather picture-taking technically a simple matter. Most amateurs have



cameras with apertures up to $f/4.5$ or $f/3.5$, and relatively slow shutter speeds. These characteristics were developed for just such situations as these bad-weather shots illustrate. Why not use them?

A frequent objection is that rain and snow are hard on equipment. It's true that you wouldn't leave your camera out in a rainstorm, even for the sake of a few good pictures. But when you carry it in foul weather you can protect it without much inconvenience by holding it inside your coat or jacket, ready for action on short notice. Or you can encase it in a kitchen-type plastic bag.

(Continued on page **116)**

Mount your prints

They'll look better and last longer, whether you use rubber cement,

IF ALL THE photographers who left their prints unmounted were laid down end to end—it might not be a bad idea . . . or so most everyone thinks when he realizes that a mounted print not only looks better than an unmounted one, but it lasts longer. Cardboard mounts act as stiffeners and help to keep prints from being bent or torn.

There is, in fact, little reason for not giving your prints this enhancing and protective treatment—because it is so worth while and so easy. There are several choices of adhesives and mounting methods; we'll discuss those most dependable and most convenient to use.

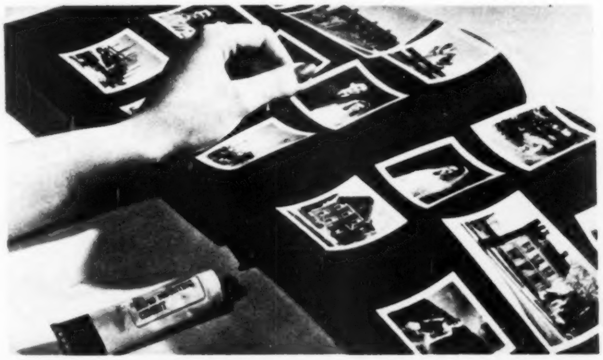
Mounting cement—This material is made especially for mounting prints rapidly to any clean, dry surface. Suppose you want to mount some vacation pictures in an album. Arrange the prints on the album page in the desired order. Take the first print and lay it face down on a clean sheet of paper. Apply the adhesive to the back of the print, drawing a line of cement around all four sides. Keep the line about one-eighth inch from the edge of the print, so that the cement will not squeeze out when the print is mounted. Now put a single drop in the center of the print. Either leave the print for several seconds and then turn it over and position it in the album, or apply cement to the next print during this brief waiting period.

After the cement has set slightly, mount the print in the desired place, applying moderate pressure, rubbing the print from the center outward to avoid wrinkles. If excess cement should ooze from the edge of the print it can be removed with a small cloth dampened with ordinary nail polish remover.

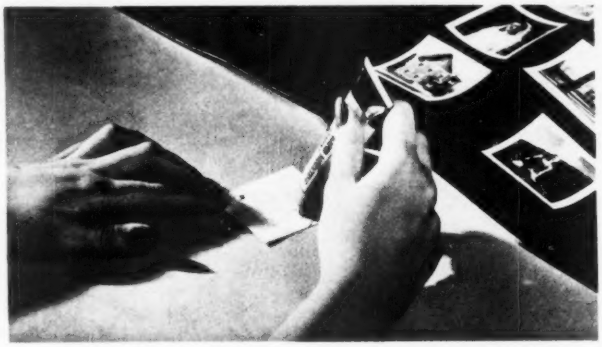
Mounting with rubber cement—this method is quite satisfactory but by all means use the highest quality cement available because poorer grades may have a tendency to stain the mount and/or the print after several months have elapsed.

Most systematic method of application is to, first, position the trimmed print on the mount, using a T-square and ruler

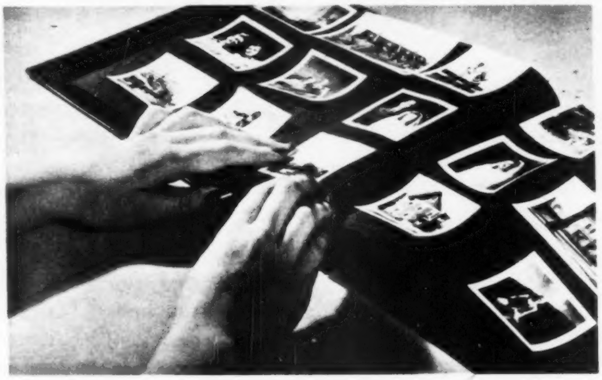
Small Prints in albums



First step in mounting snapshots and other prints in albums is to arrange them neatly and artistically on the pages. Have cement ready.



Lay print face down on clean surface; apply adhesive to back, drawing line of cement around all sides about one-eighth inch in from edges.



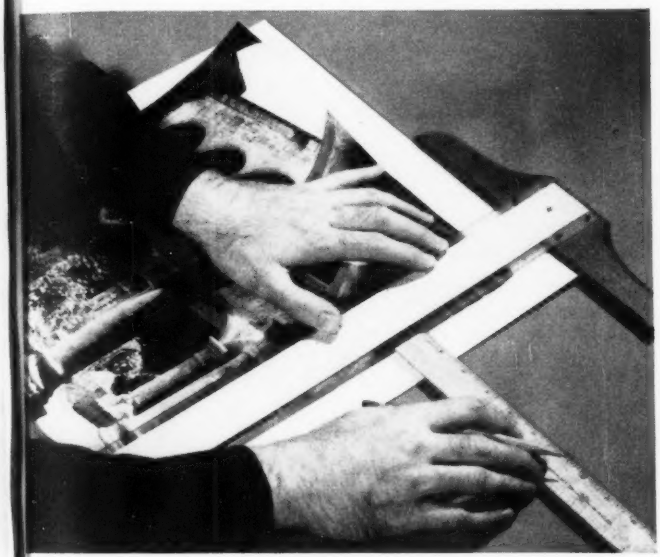
Let cement dry partially, then mount print carefully in planned spot. Apply pressure with hand or cloth, smoothing from center toward edges.

By DON D. NIBBELINK

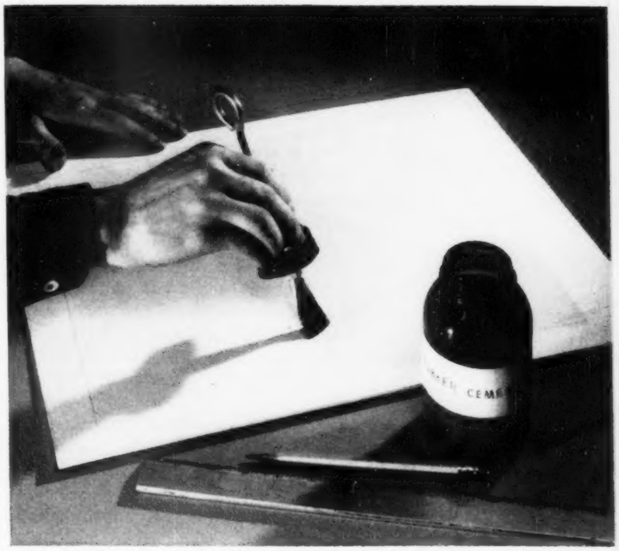
...here's how

special adhesives, or dry mounting tissue

Mounting larger pictures for exhibition purposes



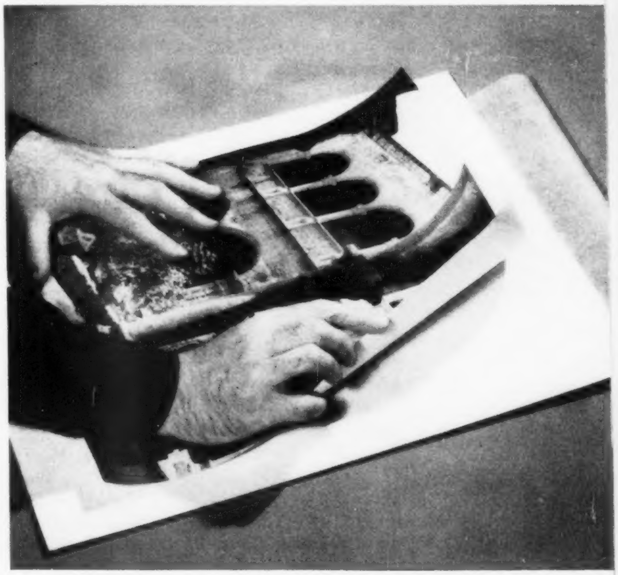
Rubber cement is a good, inexpensive adhesive for display prints. Draw line on mount to show print position, using T-square and ruler as aids.



Then quickly spread thin even coat of cement on mount, taking care not to get any beyond pencil guide lines.

RUBBER CEMENT

Apply equally even layer of cement to back of print—right out to the edges. Let both coats set partially. Then get piece of wax paper ready.



Place wax paper between print and mount except for narrow strip; position print, remove paper, press print firmly.

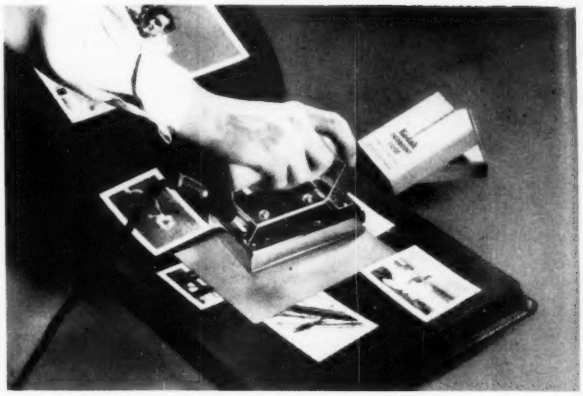
Dry mounting tissue (which looks like wax paper and melts at 175-250° F. to form strong weld) is ideal adhesive for pictures of any size. Arrange shots and cut tissue to size of print.

if necessary. Then, with a sharp pencil, draw a line around the edges of the print and as close to it as possible. Remove the print and cover its reverse side with a thin even layer of rubber cement. Then repeat the rubber cement coating on the mount, taking the utmost care not to let any of the adhesive get outside of the rectangular area to be occupied subsequently by the print.

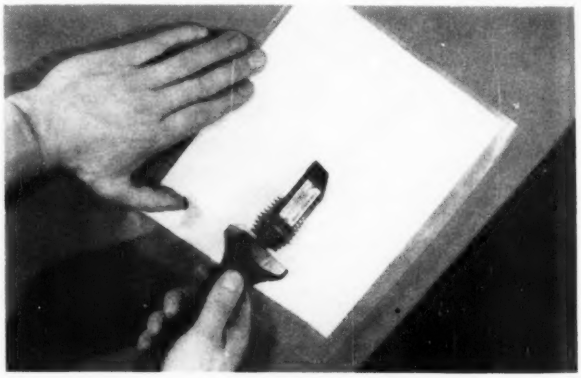
Be sure that no small accumulations of cement gather on either tacky surface or they will appear underneath the print as undesirable bumps. Allow both coated surfaces to become partially dry. Then place a sheet of wax paper (ordinary kitchen variety will do) on the mount in such a way as to cover all the area the picture will occupy except for a narrow area at the bottom. Affix the print carefully to the mount along this narrow strip. Now you can lay the remainder of the print over the wax paper and check alignment (wax paper simply keeps cement from adhering during this check-up). When all is lined up, you merely slide wax paper out from under print, and rub print surface with a soft cloth, always working from the center out to insure perfect adhesion. Rub the cloth back and forth along the print borders to pick up any of the cement which may have exuded from between the print and its mount. It is a good idea to place a pile of magazines or other convenient weight on top of the print overnight to help insure good adhesion of the print edges.

DRY MOUNTING TISSUE—this is a material that looks like household wax paper and contains a thermol-adhesive that at 175 to 250 F melts and forms a permanent bond between the print and the mount. It comes under a variety of trade names, and can be used for large prints or small ones. Normally the tissue used for small prints differs from that used for larger prints in that it melts at from 175 to 220 F while that used for larger prints (*Continued on page* 120)

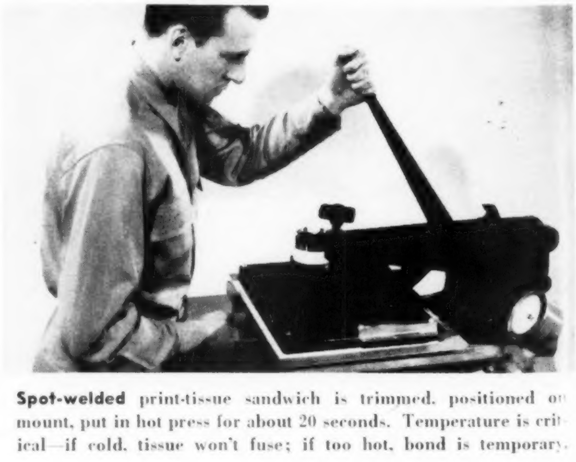
How to use dry mounting tissue



Place tissue between print and mount, cover with sheet of paper and press with commercial mounting iron for about 30 seconds as shown. Household iron set for low heat (220° F.) is just as good.



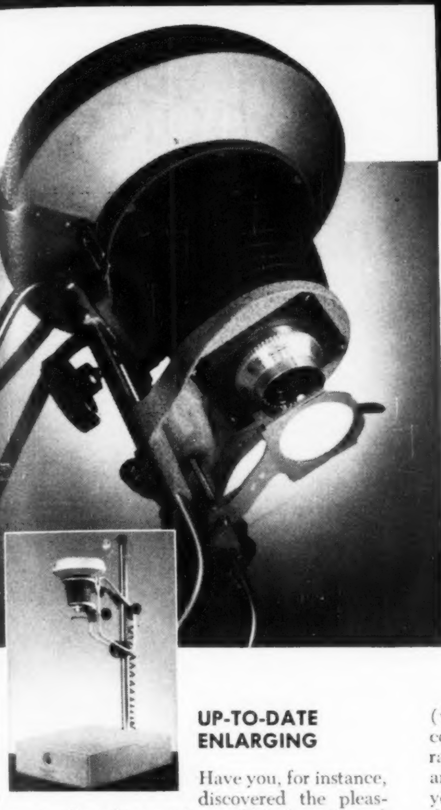
Professional mounting is done on dry mounting press which maintains proper temperature and pressure. Tacking iron, above, or laundry iron can be used to "spot weld" tissue to back of print.



Spot-welded print-tissue sandwich is trimmed, positioned o mount, put in hot press for about 20 seconds. Temperature is critical—if cold, tissue won't fuse; if too hot, bond is temporary.

The Kodak BULLETIN

BRING YOUR DARKROOM UP TO DATE...



Amateur photography is a balanced, well-rounded hobby. To those who get the most enjoyment out of it, no one aspect overshadows the others—yet each has its best season.

With nights growing longer, this is the season to rediscover your darkroom—to recapture the pleasures and satisfactions of creative work there. But first—check your darkroom equipment, and be sure it is truly up to date.

UP-TO-DATE ENLARGING

Have you, for instance, discovered the pleasure of working with a cold light enlarger? In the Kodak Flurolite Enlarger cold light is provided by a Circline fluorescent lamp housed in an integrating-sphere lamphouse. Your negatives stay cool without any heat-induced tendency to buckle or warp, even on long exposures. The quality of the illumination, too, is a revelation if you have been accustomed to older types of light. All of the light is reflected light evenly distributed throughout the negative area. Visual contrast is excellent, for easy focusing; and the excellent actinic contrast assures superior print quality.

Every photographer will recognize instantly the advantages of the Flurolite's two-hand control in focusing. The focusing and elevating knobs are so placed that elevation may be controlled with one hand while simultaneous focusing is done with the other.

Big Storage Base

The Flurolite eliminates groping for paper. Its base is a big lighttight storage compartment for paper up to 14" x 17", making the enlarger almost a darkroom work center in itself. The double support provided by this base construction and the extra-large heavy column helps insure the Flurolite's "rock-steady" performance.

A rotating *and* tilting negative carrier lets you correct distortion in almost any plane, effortlessly and easily. The rotating negative carrier, combined with the swinging head, also permits centering any portion of the negative at the center of the easel.

Add all of these advantages to the fact that you can also use the Flurolite enlarger (with accessories) as a view camera, for copying, for close-ups, for photomicrography, microfilming, clinical photography, and for cine-titling and slide making and you'll agree that this modern equipment does add appeal to the darkroom. The price, without lens, is $99.50.

In selecting your lens, you will also discover that recent years have added something. Both Kodak Enlarging Ektanon and Kodak Enlarging Ektar Lenses have been specifically designed for enlarging, to work from one flat surface to another flat surface, with maximum definition throughout the area they cover. Either Ektanon or Ektar Enlarging Lenses are available in 2-, 3-, and 4-inch focal lengths, priced from $14.00 to $49.90. The Kodak Enlarging Ektar Lenses, the finest that Kodak makes, are particularly recommended if you plan to do color work.

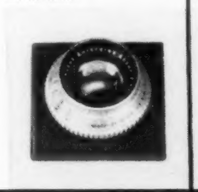
Automatic Control

Incidentally, if you are planning to make your own Christmas cards this year, one of the neatest time savers you can get is the Kodak Electric Time Control. Plug it into the power supply, then insert the enlarger or printer plug into the socket on the Time Control. Just set the printing time for the negative you are using, from one to 57 seconds, then for each exposure just press the lever. Each exposure will be precisely timed, and the lamp automatically turned off after the exposure. The price, $13.50.

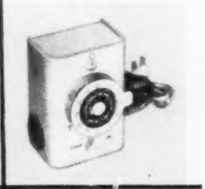
You need both hands free while you are dodging prints in your enlarger or working at a contact printer; and this pleasant experience can be yours, either with the Electric Time Control or the Kodak Utility Footswitch. The Footswitch lets you turn the current to any of your darkroom equipment on and off with your foot. A safe, low-intensity neon light in the foot pedal helps you find it in the dark. The price, $10.00.

If you have never worked under a safelight that puts the light you want exactly where you want it, you will appreciate the versatile new Kodak 2-Way Safelamp. It's triangular in shape, one side containing a filter, the other a removable metal plate for which an additional filter can be substituted for wider distribution of the light. With an extension cord you can place it on the bench, or you can insert it in a wall or ceiling socket . . . and, it can be completely rotated in the socket to direct the light where desired. Price, with one filter and 15-watt lamp, $4.50.

Ektar Lens



Time Control



Footswitch

2-Way Safelamp

Now is the time to start your Christmas Greeting Cards...using the pictures you have taken yourself. Ask your Kodak dealer to show you his assortment of Kodak Greeting Negatives.

Prices include Federal Tax and are subject to change without notice.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
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The
Kodak
BULLETIN

ELMORE C. ADAMS,
APSA

Experts' Choices For Fine Prints

No. 7 of an informative series...how leading exhibitors choose papers to fit their salon aims

Elmore C. Adams' "The Brush-Burner" has appeared in more than forty important exhibitions. He writes:

"My choice of *Kodak Opal Paper* for 'The Brush-Burner,' as well as for most other pictorial prints, was based upon my experience with its ability to give maximum scope to tonal range of the negative, and to render these tones to the fullest degree in the finished print.

"Its ability to give prolonged projection time and the fullest development time, without fogging or loss of print quality, is exceptional. The darkroom worker has sufficient time for dodging, printing-in, or other manipulative processes.

"Choice of *Kodak Opal Paper* G for this picture was further determined by its fine pebble-grained lustrous surface that permits full rendition of detail without loss of pictorial quality In my experience, *Kodak Opal Paper*'s superiority in giving the fullest scope and control over the various toning effects, either to enhance its own natural warm tone or to give the beautiful blue-grays sought by many pictorialists, makes it an even more desirable paper to use"

In "The Brush-Burner," Adams sought to recreate the warmth and atmospheric mood of autumn. *Kodak Opal*'s brown-black image tone fitted perfectly. For "Pattern Motif 283," Axel Bahnsen desired a crisp, objective design quality, with maximum image texture and detail *Kodabromide Paper* F, with its pure white stock, cool neutral blacks, and glossy surface, fitted perfectly. Had he desired a slightly warmer interpretation, Bahnsen would naturally have turned to *Kodak Medalist* F or high-lustre *Medalist* J. This fine warm-black paper comes in a range of surface choices and contrast grades, and has two special advantages—great flexibility in contrast control, plus the same speed in all four contrast grades

CHOOSE THE PAPER THAT FITS THE PICTURE—AND THE PURPOSE

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications—in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation—*Kodak Medalist Paper.*

For rich neutral blacks in a top-speed paper—*Kodabromide Paper.* Five evenly spaced grades and nine combinations of sheen, texture, tint, and weight.

For rich warm blacks in a moderate-speed paper—*Kodak Platino Paper.* Three printing grades.

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning—brown-black *Kodak Opal Paper.* One printing grade.

For Opal quality with twice the speed of Opal—*Kodak Ektalure Paper* G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction—*Kodak Illustrators' Special.*

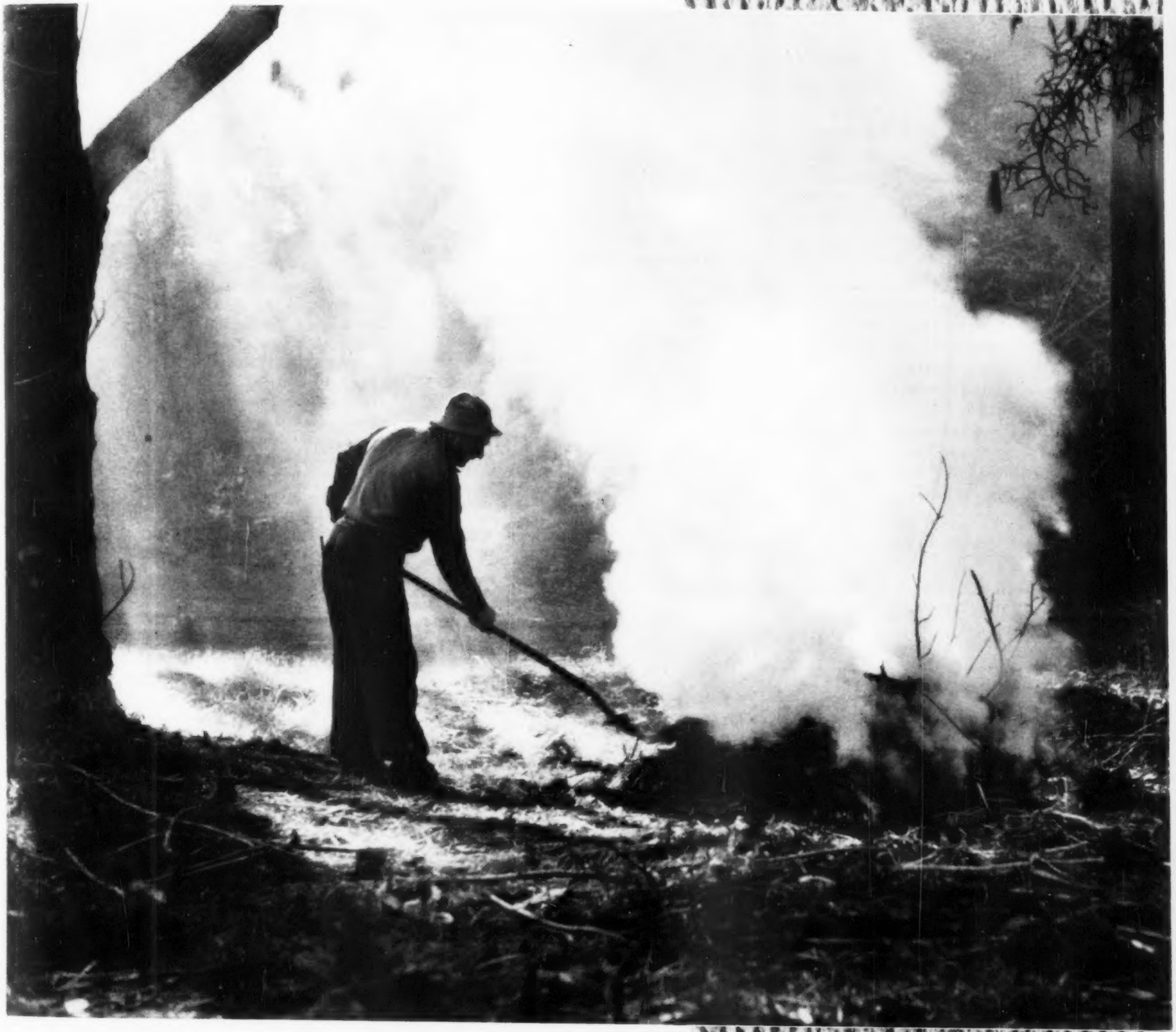
For photomurals—*Kodak Mural* R.

For transilluminated prints—*Kodak Opalure Print Film* and *Kodak Translite Paper.*

For extra-fast printing and processing—*Kodak Resisto Rapid* N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints—*Kodak Azo, Velox, Resisto* N, and others. Each Kodak enlarging paper has a contact-paper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers—tints, surfaces, weights, processing—consult the Data Book on Kodak Papers, and your Kodak dealer.



"The Brush-Burner," Elmore C. Adams, APSA, San Francisco. Exhibition print on *Kodak Opal Paper* G (cream white, fine-grained, lustre), processed to a rich brown-black image tone. Reproduction print on white, high-lustre *Kodak Medalist Paper* J.

In preparing the reproduction print for halftone engraving, *Medalist*'s exceptional contrast control was used to advantage—to obtain a tonal scale which would most nearly translate the delicate highlight and middle-tone gradations of the original to the printed page. Both the *Opal* and *Medalist* prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and-halftone on high-speed printing presses.

For Mr. Adams' analysis of his paper selection, see facing page.

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Prices are subject to change without notice.

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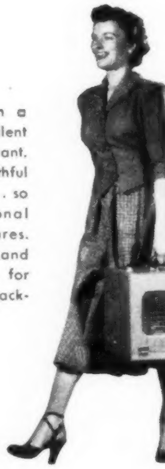

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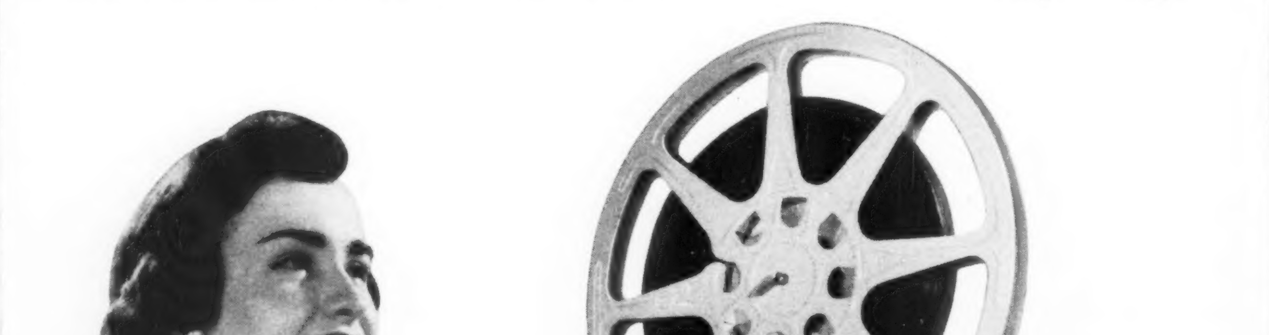

Darkroom Man

(*Continued from page* 40)

cant must print first and therein lies the nickname "snowman." The darkroom staff has been asked to leave the newcomer strictly alone during his try-out and, for lack of a name, the applicant is for the time being dubbed "Mr. Snowman." He will soon be ankle deep in test prints of the snow scene.

Like all other negatives in the test set the snow scene is 2¼x2¼. Like every other negative in the group, it is uneven and out of balance.

Harry is too busy to stand over anyone's shoulder and the staff is at work making prints for deadlines. The Snowman is really on his own in a very modern laboratory equipped with a battery of precision enlargers including autofocus equipment, a complete set of interchangeable enlarging lenses, and a full range of paper contrasts.

Though knowing that there is no pressure on delivery of his work, the Snowman doesn't find his work easy. There's that snow scene for instance; it's an ordinary winter landscape. But there was something about the light—or the development—or the exposure—or maybe just a little bit of everything! The snow is difficult to print. With adequate exposure for the overall negative, the snow simply doesn't record, leaving patches of stark white paper; with too much "burning-in" the snow tends to record as sand. It takes a little extra exposure, evenly distributed, and proper development, to yield a good print—if it is attempted on the right grade of paper.

About ninety per cent of work at the laboratory is for magazine photographers, picture agencies, or magazines directly, all of whom require glossy prints. Negatives are anything from 35-mm frames to 4x5 sheets, with the predominant work load on the popular 2¼x2¼ square film. Only rarely is the photographer at hand to explain what he has been attempting or what he expects in the print.

To cover all situations in the normal day's work, the darkroom has standardized its set-up by picking one tray developer (Dektol 1:2) and nine contrast grades of paper. Experiments and experience have shown that the very slight difference in the rated contrasts of Eastman and du Pont single-weight glossy papers permit a range beginning with Kodabromide F-1 and going up to F-5, with Velour Black R-1 to R-4 sandwiched in between Kodabromide grades. Thus the very soft F-1 is followed by the slightly less soft R-1, and so on up to F-5, the hardest, or most contrasty paper in the darkroom.

When extreme contrast is desired, the negative is placed in a Super-C Omega enlarger, which gives the equivalent result of using what would be an R-5 paper. For maximum contrast, an Omega D-II enlarger, with light-condensing system and coated lens couple to yield the equivalent result of F-6 paper, is employed, thus getting the hardest image possible.

The snow scene is finally printed and the second negative is set in the carrier, whisked clean, and focused. It is a flash picture of Mrs. Eleanor Roosevelt, heavily overexposed with front lighting which was unevenly distributed onto the figure. The background holds some detail, but it is extremely difficult to keep it from printing into inky darkness. It will take considerable know-how to "hold-back" this area and to simultaneously "burn-in" the portrait so as to allow for the uneven light distribution.

Technically, a qualified darkroom worker has to know all about paper—its characteristics, contrast values, exposure speeds. He has to be familiar with darkroom equipment, its use and care. He has to know the effects of the varied focal lengths of the lenses and how to best use these differences on the work order at hand. He has to understand the demands of the final reproduction processes so as to make prints to meet their technical attributes.

Esthetically he has to have the understanding of the nature of a picture story so as to know what result he seeks visually and emotionally from each picture in a sequence. Like an editor, he must know how to take the best of the story value in each negative. He has to help the photographer accomplish the master plan of the lighting scheme and to correct its failures. And he has to enjoy printing; he must accept each negative as a challenge and try to make each print a victory.

An outstanding fault revealed in the test prints is the Snowman's failure to properly "read" a negative for contrast. The negative has contrast in relation (a) to the grade of paper upon which it is printed, (b) to the developer in which this paper is being worked, (c) to the exposure on the paper, and (d) to the length of time the print is in the developer. One Snowman was given the test negatives and had exposed them all on assorted contrasts of paper before even checking to determine the nature of the tray developer. Needless to say, he had to do the entire test all over again.

Of all skills revealed in the test, the most critically checked is the art of dodging and "burning-in." This reveals a knowledge of the paper characteristics and the skill of manipulation of the fingers into a multitude of shadow shapes. Whether the Snowman takes as little as twenty minutes to print the six test negatives—or as much as two hours as have some applicants—the skill in manipulation manifests itself during the brief moments of exposure time at the easel.

One applicant never even permitted himself to attempt the test. He was in the anteroom while one client was giving intricate instructions on his print requirements. It was enough to discourage further interest in the job.

Top darkrooms are on the search for talented workers to whom they are willing to pay premium salaries. If you've considered a career in photography, you ought to think of this part of the field. Darkroom work is a fine groundwork for any embryo photographer and a satisfying career for those who thrill to the challenge of creative work.—

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16MM x 50' EMPTY MAGAZINES, EA..... .75

1953—FRESH PAN REVERSIBLE 50 WESTON
8mm Dbl. 25'—1.25 EA...........3 for 3.50
16mm Mag. 50'—2.75 EA..........3 for 7.75
16mm x 100 —3.00 EA............3 for 8.50
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Super XX 7"x18' (48)	2.50
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Super XX 7"x125' (47)	9.25
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AERO ENLARGING ROLLS*
9⅜"x200' Con. 1, 2, 3..................2.95
7"x125' Con. 1, 2......................1.80

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SWGL. Bromide #1, 3, 8x10 100 sheets. 3.75
SWSM 10x10 #3—Gr......................3.00
Makes Semi-Gloss Finish. Airgraph Ortho, 4¼"x825' 40 lbs.—5 rolls............1.75
Kodabromide SW Glossy F-2 20"x30' (Roll cuts into 90 sheets 8x10)..........3.50
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SWSM Resisto 10x10, Con 2.........Gr. 1.75
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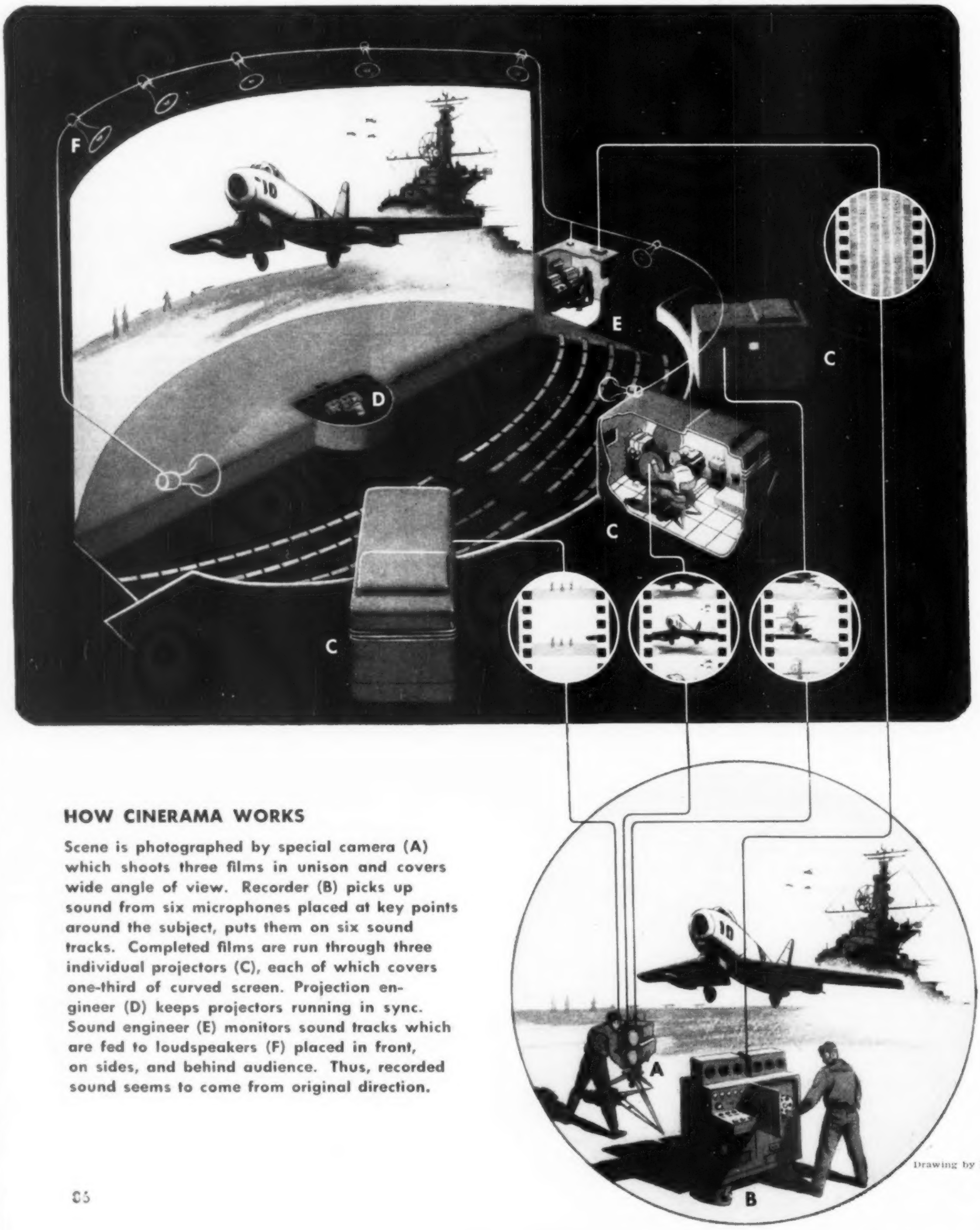
CINERAMA—

A SENSATIONAL NEW FILM TECHNIQUE MAKES ITS DEBUT IN NEW YORK— TRACKS CREATE STARTLING REAL-LIFE EFFECTS



HOW CINERAMA WORKS

Scene is photographed by special camera (A) which shoots three films in unison and covers wide angle of view. Recorder (B) picks up sound from six microphones placed at key points around the subject, puts them on six sound tracks. Completed films are run through three individual projectors (C), each of which covers one-third of curved screen. Projection engineer (D) keeps projectors running in sync. Sound engineer (E) monitors sound tracks which are fed to loudspeakers (F) placed in front, on sides, and behind audience. Thus, recorded sound seems to come from original direction.

Drawing by Ed Valigursky

MOVIES IN THE ROUND

THREE PROJECTORS, A GIANT CURVED SCREEN, AND MULTIPLE SOUND

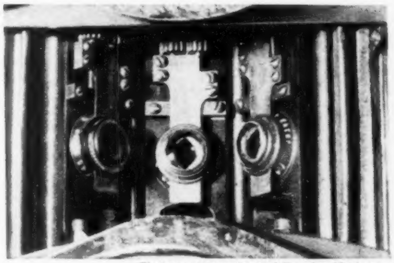
YOU ARE seated in a theater watching a movie. But this movie is like nothing you've ever seen before. You duck as a jet plane roars across the vast, curved screen—six times larger than a normal screen—extending around and above you almost to the limits of vision. The thunder of the jet's engine follows after it in a realistic manner and fades away somewhere behind you. So completely are you wrapped in sight and sound that you feel more like a part of the action than a mere spectator to it.

Prophecy of things to come? Not at all. Super movies like this are here today, as part of filmdom's counter-thrust against the attack of TV. Cinerama, as the new technique is called, made its debut last month in New York's Broadway theater with a two-hour program of short subjects ranging from a roller-coaster ride to the ballet from *Aida*. If present plans are completed, Cinerama theaters soon may be installed in 16 other cities from coast to coast.

Cinerama is not stereo, although it does create the illusion of three dimensions. Instead it uses "peripheral vision"—the fringe zone of human eyesight surrounding the central area of sharp focus. Science has long known that three-dimensional seeing depends on psychological "clues" such as relative size, speed, and overlapping of objects, as well as on true stereo vision due to double eyesight. Many of these clues take place in the peripheral area of vision where we are not consciously aware of them. Cinerama can swamp its audience with such clues on its giant, eye-filling screen. When moving sound is added, the result becomes startlingly life-like.

Cinerama blankets a field of vision running about 146 degrees horizontally and 55 degrees vertically—almost the same area covered by normal human eyesight. Since no single lens could include such a wide area without distortion, Cinerama requires a special movie camera. This camera has three 27-mm lenses set at 48-degree angles, each lens covering about one-third of the total area. The lenses have individual 35-mm magazine backs and shoot in synchronization.

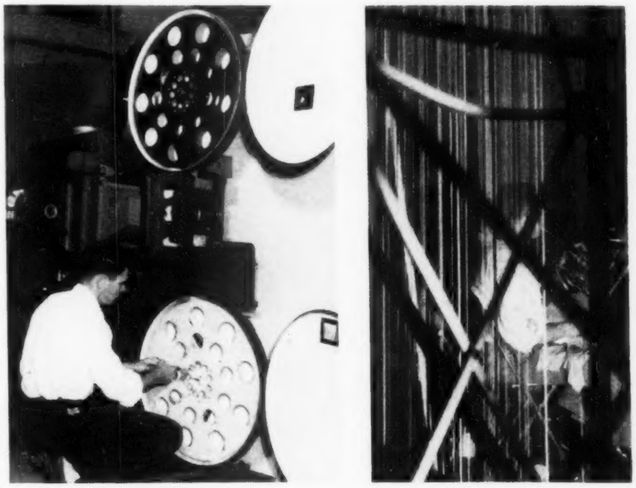
The resulting three films are projected at the same time on a concave screen. Each film is in a separate projector in balcony booths; the left projector fills the right side of the screen, the right one fills the left side, and the center unit shoots straight ahead. A projection engineer sits at a control panel near the screen and keeps his eyes glued to three dials that tell him if all three projectors (*Continued on page 118*)



Photograph courtesy of Popular Mechanics

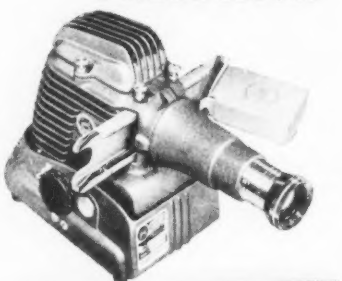
Triple-eyed camera has three lenses, each covering a third of the 146-degree angle of vision. Single shutter rotates across opening.

Three 35-mm films are exposed simultaneously. Each lens has its own magazine back, shoots in synchronization with other two lenses.



Huge projector uses 8,000-foot reels, above left. Screen is made of vertical strips like louvers of a venetian blind, above right.

COLOR-
BALANCED©
PROJECTION



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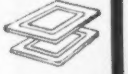
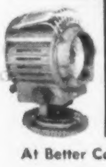
Complete with micro-fine glasses and pressure sensitive title labels.

Box of 20	$1.85
Box of 100	8.25





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500 Watt Super Spot (less lamp)	19.00

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CHICAGO 40, ILLINOIS

Stereo Equipment

(Continued from page 50)

counting dial, an indicator showing red when an exposure has been made but film has not been advanced, and internal synchronization for all types of flash at 1/25 second only. Each frame of its stereo pair measures 23-mm wide by 24-mm high. It costs $159. Another model, the ST-42, is similar except for using f/2.8 Ektar lenses and is priced at $227.50.

The Realist has been described in detail because it has become the standard of comparison in this country and because it illustrates the basic functions performed by all stereo cameras in taking two pictures from different viewpoints at the same time. Others differ in size, finish, features provided and the manner in which their functions are performed. Outstanding variations will be pointed out in the brief discussion of other cameras which follows.

Most versatile outfit in the field is the Busch Verascope, imported from France by Busch Camera Corporation. It takes larger, horizontal pictures (30 x 24mm) and has a single exposure device which enables the photographer to take conventional photos at will without waste of film. Its lenses are of 40mm focal length, and exposures are made with a guillotine-type shutter. It is priced at $269.50.

Another import is the Iloca II, brought here from Germany by Ercona Camera Corporation. It uses two Prontor shutters, is not equipped with rangefinder, and costs $125.

Least expensive, but as yet not widely introduced is the Keys. It costs $27.20, uses No. 828 (Bantam) film to take six pairs per roll. It has fixed-focus f/8 lenses and a shutter speed of 1/50 second.

Most unique camera of the lot undoubtedlly is the View-Master Personal, developed by Sawyer's, Inc., the makers of those inexpensive stereo viewers and picture reels so popular with children. It makes 38 pairs on a 20-exposure roll of film, each frame 12x13mm. For viewing they are inserted in circular reels taking seven pairs each. Its 25-mm f/3.5 lenses are in fixed-focus mounts. A special punch that comes with the camera cuts the frames from the roll of film in pairs for insertion in the cardboard reels. It costs $149.50.

The Videon camera has manual focusing, without rangefinder, and costs $97.48. One of its designers is a former member of the David White Company which makes the Realist.

Announced but not yet available as this issue goes to press are stereo cameras to be brought out by Revere Camera Company, movie equipment manufacturers, and Three Dimension Company, makers of still projectors. These two cameras take pairs of approximately the same size as the Realist. Both of them, and the Personal, incorporate a spirit level which is visible in the viewfinder as the picture is being taken.

Strictly speaking, you don't need a stereo camera to take stereo pictures. Any two cameras that are small enough

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of 35 mm
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$49.95 complete with lamp and case (inc. F. E. T.)

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2 x 2 Slide Projector

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Spiratone AUX. TELEPHOTO and Wideangle Lenses

HAVE PROVEN A MUST FOR SUCCESSFUL PICTURE-TAKING WITH THE

ARGUS C3

screw right into C-3 lens, require no dangerous dismantling of camera lens.

$29.95 Set of Telephoto and Wideangle lenses in double leather case.

$16.95 each lens

Spiratone lenses are coated, color-corrected, require no change in exposure or lens-opening. Price includes telephoto mask, filterholder, finest imported deluxe leather case with fast pull-out feature, means of attachment to camera strap. **Lifetime Service Guarantee!**

Wideangle Finder Attachment, $1.95

Similar telephoto and wideangle lenses, at the same prices, are available for the Bolsey, Kodak 35, Signet Contessa, Pony and most other 35mm cameras.

Shipping Cost, for 1 lens 25c, for set of lenses 50c

FILTERS: Your choice of medium yellow*, green*, orange*, red*, haze*, photoflood*, type A, UV-16, UV-17 and skylight for use with Spiratone lenses.

Each filter **$1.25**

***TAX REDUCTION SPECIAL**

FREE: Your selection of any two of the filters marked * with every Spiratone aux lens

Clip this ad with order for Argus accessories and receive Metal Screw-in lenscap for Argus C3 worth $1.00 without charge!

PROXIFOCUSER FOR ARGUS C2,3 $4.95

We doubt that any accessory was ever as badly needed as the new Proxifocuser which is designed to make closeup photography with the Argus simpler than snapshooting a landscape. It fits ingeniously over view and rangefinder windows, coupling these to a regular, separate closeup lens (see below) for combined, automatic distance setting and parallax correction. Proxifocuser is available in Plus 1, 2 and 3, $4.95 each — all three, including convenient leather carry-all case, $14.95.

If you own filterholder, choose matching closeup lens. If you do not own filterholder, we recommend Series V screw-in adapter, $1.10, Series V closeup lenses, $1.00 ea. Ship. Cost 15c

THE 35MM ARGUS GUIDE

Contains 128 pages of information invaluable to the owner of an Argus C4, C3, 21, FA. It has special chapters on telephoto and wideangle lenses and closeup photography. **$1.95**

EXTENSION FLASH, 4.95

For Argus C3. A necessity for better flash pictures! 15 foot cord, bulb holder (for screw-base), 5" reflector and means of attachment to your regular Argus C3 gun—all for $4.95. Midget bulb adapter 39c.

Ship. Wt. 2 lbs.

QUICK-READING DIAPHRAGM CONTROL $1.50 *pp.* Converts f stop readings from front of lens to top where they can be read quickly, easily.

135mm f:3.5 TELE-COLINAR for KINE EXAKTA $79.95

with pre-selector diaphragm Japanese ingenuity created this "first" in telephoto lenses for the Kine Exakta (any model)—a fast, coated, color-corrected light weight lens with semi-automatic diaphragm control: the first telephoto lens with this most valuable feature for rapid, foolproof focusing at maximum aperture, shooting at the pre-selected opening by just a flip of the diaphragm selector ring. In comparison tests, the Tele-Colinar has proven equal to, or better than, any other 135mm lens for the Kine Exakta, regardless of cost. It is a "true" telephoto, only 3½" long, weighs but 12 oz., has helical focusing, engraved depth of field scale, comes equipped with front and rear metal caps, in a neat wooden box—a prize package of unsurpassed value, quality, and performance.

Comb. Offers Tele-Colinar plus

Bellowscope, *you save $16.70*	$89.95
40mm f:3.5 Olympus Wideangle, *you save $20.00*	$99.95
Pentaprism Finder, *you save $20.00*	$109.95
35mm f:2.5 Retrofocus lens, *you save $30.00*	$149.50

Shipping Cost, per combination, $1.00

Deluxe Leather Cases, for Tele-Colinar $5.75; for Bellowscope $9.95; for 40mm Wideangle $3.95; for Pentaprism $1.95; for Retrofocus $4.95.

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Angenieux Retrofocus, Ser. VII	$3.95
Biotar, Ser. VI	1.95
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FREE Kine Exakta News with latest accessory listing, ext. tube coverage, factor table, lens angle of view chart.

THREE UNIT REFLECTOR OUTFIT

$5.49

Two aluminum 10" reflectors for #1 or #2 bulbs, one bullet reflector for spot effects, all three complete with swivel joint, switch, socket, clamp and cord — at a fraction of their usual cost.

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 86c.

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Only Spiratone offers you this $11.00

PHOTOFLOOD STAND + TWO REFLECTORS FOR ONLY $6.49

The Ideal Indoor Lighting Set-up

3-section metal stand extends to 6'4". Sturdy, braced legs with rubber tips. Stand telescopes compactly to only 2 feet. Positive locking at any desired height. 22" crossbar. Can also be used to hold screen, backgrounds. Two spun-aluminum 10" reflectors (for #1 or 2 photofloods), complete with sockets, switches, 6' cords, ball-socket swivel joints, rubber-jawed spring clamps. Can be used on crossbar or furniture. Complete outfit $6.49.

Shipping Weights: Stand 4 lbs. Reflectors 4 lbs.

Suggestions: Two #2 photoflood bulbs	$ .66
Extra Clamp-on bullet with bulb (for semi-spot)	1.79
Photoflood Stand with Crossbar only	3.49

THE BIGGEST BUY IN BAGS

TOPGRAIN JUMBO BAG $13.95

The famous maker of this superb gadget bag has set for it a list price 115% higher than our $13.95 price! Whether you own a 35mm or reflex camera with lots of accessories or a 4" x 5" press camera, this 10" x 12" x 5" pigskin dream bag will ideally suit your needs. Wrap-around zipper for easy accessibility, a roomy outside pocket, battery-case holder inside top, reinforced bottom, adjustable strap with shoulder pad—all these expensive bag features you thought you could never afford are yours for little more than the cost of a small easily crowded bag. Shipping weight 4 lbs. *Other Leather Gadget Bags Available from $2.95 to $10.95*

Famous German

WIDEANGLE FOR 4" x 5" $29.95

In Synchro Compur Rapid

Commercial photographers and advanced amateurs alike have waited for just such a buy! Made by Leitmeyr, an old-time German optical manufacturer the 105mm f:6.8 coated wideangle anastigmat is for the 4x5 press camera owner just "what the doctor ordered" It covers approximately 85 degrees, and one half of the lens can be removed, converting it into a telephoto double the original focus length.

The world-renowned Compur Rapid Shutter has 9 speeds from 1 sec. to 1/400th, and B: a standard Compur flash terminal and a cable release socket.

Other wideangle anastigmats, same features as above: 90mm f:6.8 for 3¼x4¼", 9x12cm cameras $28.95 120mm f:6.8 for 5x7" cameras $34.95 *Ship Cost 35c per lens.*

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AUTOKNIPS II slightly shopworn $2.95

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Screen Size		Appr. Shpg. Wt.
30"x40"	6.89	10 lbs.
30"x40"	8.19	11 lbs.
37"x50"	9.64*	14 lbs.
50"x50"	11.89*	15 lbs.
52"x70"	24.95*	

** These screens are shipped by us Express (freight costs collect) within U.S. — other screens can be shipped P.P. or Express.*

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200 Singleframe (Mercury) Masks	**1.75**
200 Square (Robot, Tenax) Masks	**1.75**

Masks fit glass and metal binders

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MANSFIELD CINE TITLER

+1 100' Carmel Hollywood 8MM Movie **$4.64**

Titles add action, provide continuity for your movies! Yet, making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture postcards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler. Ship. Wt. 4 lbs.

8MM PROJECTION EDITING VIEWER

$6.95 **You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer.**

Ship Wt. 2 lbs

It projects a clear image on the groundglass, makes possible viewing from a comfortable distance.

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A value like never before! Outfit contains Projection Editing Viewer, with bulb, pair of rewinds, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value?

Same outfit, but with deluxe rewinds with brakes $10.95.

Shipping Weight 6 lbs.

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Projection Editing Viewer with bulb (List $10.50), pair of deluxe rewinds with brakes (List $7.50), automatic dry-splicer (List $7.50), metal base (List $2.95) — complete 5-piece outfit yours for only $16.95. Ship. Wgt. 6 lbs. **$16.95**

ACTION EDITING OUTFIT $29.95

If you'd spend 100% more, you wouldn't get a better buy than this 5 pc. outfit. 8mm action editing viewer, automatic drysplicer with built-in scraper, pair of precision machined geared rewinds with fingertip controlled drag brakes and 2000 ft. capacity, plus a sturdy metal base — this 5 pc. outfit costs actually less than the lowest-priced action viewer would cost alone!

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ACTION VIEWER $19.95

Here is a viewer which makes editing a real pleasure, projects brilliant 2½ x 3½" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion! Operator can adjust focus to his own vision. Easy to thread, scratch-proof, scientific ventilation of lamphousing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it!

Shipping Weight 4 lbs.

This outfit is made by a well-known manufacturer of editing equipment; yet, initial production is likely too small for the great demand we anticipate: so please be patient, if our deliveries are a little slow.

Sensational Buys In Famous Make

TRIPODS with ELEVATING ACTION

MODEL A has geared center post, sturdy three section aluminum tubular legs with rubbertips, extends to 72", closes to 27½", weighs only 5½ lbs. Multi-control Pan & Tilt-top with extra large camera platform. Was a real bargain at reg. $32.50, is the best buy ever offered in this type tripod at **$19.95**

MODEL B, similar to model A, but with friction drive. Single action panning and tilting lock: three sections extend to 72" In its class, a top value at **$14.95**

MODEL C, a two section tripod extending to 66", with friction drive, single action panning and tilting lock. Well worth our moderate price of **$12.95**

All three models will satisfactorily support 35mm, 2¼x3¼ and even 4x5" cameras. While friction drives are quite satisfactory, many photographers prefer the foolproofness of a geared drive. Whichever model you choose, you'll not only have chosen a tripod with the most valuable feature any tripod can have, but are assured of a great value. *Ship Wt Approx. 7 lbs.*

TRIPOD of the MONTH $6.95

with Spiratone Panhead

Six-section brass, beautiful chrome finish. Extends to 54", telescopes to 15½". Ideal for 35mm, 2¼x2¼ reflex, small folding cameras. Single motion panning and tilting action, locked by simple turn of handle. You'll agree this outfit should sell for double!

panhead alone $1.89

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2-Sec. Brass, extends to 45" w. Spiratone Panhead	3.95
5-Sec., Brass extends to 46" w. Miniature Tilttop	4.95

Ship. Wts. 2 lbs., 4 lbs.

7-section

POCKET TRIPOD with Tilt-top $7.99

Ship. Wt. 2 lbs.

Folds down to 9" and right into your pocket! Miss that shot, because you left the heavy tripod home? No, you don't—not with the pocket tripod! 7 sections extend to 4 ft. sturdily support 35mm and light 2¼x2¼ and 2¼x3¼ cameras. Miniature tilt-top permits 90 degree tilt. Rubber tips, leg stops for added sturdiness. Weight 13 oz.

TYDINGS GUIDE TO KODAK MINIATURE CAMERAS a "must" for owners of the Kodak 35, Signet, Retina cameras. $1.95

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s.

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RANGEFINDER
Precision optical instrument shows exact distance for perfect focusing and clear, needle-sharp pictures. Just look through finder and turn knob until double images come together. Specify metric or feet scale.
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and have lenses of the same focal length can be mounted side by side and synchronized to get similar results. For subject matter that will stay put between exposures you can use a single camera, mounted on a slide-bar that provides just the right amount of movement between left and right-eye views.

Instantaneous stereo pairs can be made with any camera that is equipped with a Stereo-tach, a converter which fits over the normal camera lens. Pairs exposed with it are side by side on the film, can be viewed that way with a special unit offered by the manufacturers or can be cut apart and mounted in standard slides. It is made by Advertising Displays, Inc., and cost depends on the size of the camera it is to be used with.

Which camera or system of shooting stereo is best? It all depends on what you want to do and how much you want to spend. Each is designed to take right and left-eye views that will display the realism of depth combined with color. To learn more about them, visit your dealer and let him show them all to you.

Stereo Technique

(Continued from page 52)

other way. The result is the measure of the success of a picture, regardless of how it was made. Old rules have been thrown overboard. Beginners completely ignorant of them have made outstanding stereographs they never would have attempted if they had been steeped in the traditional old-time taboos.

One rule that still stands requires sharp focus throughout a stereo picture. Everything from nearest foreground object to infinity should be sharp. The only permissible blur is some slight fuzziness in subjects that are in motion, where the action is an important part of the picture's story. A little blur actually adds realism in photos of this sort. Subjects like dancers in speedlight shots, where action is frozen completely, look like perfect wax figures. The effect may be beautiful, may even be desirable if that's what you want, but it doesn't have the realism stereo workers usually strive to achieve.

Modern 35mm stereo cameras, with their short focal length lenses, have extreme depth of field—even at the relatively wide apertures required for proper exposure of color films. With the Realist, for example, if the focusing dial is set at 25 feet and the lens aperture at *f*/6.3 (halfway between *f*/5.6 and *f*/8) everything from 12½ feet to infinity will be satisfactorily sharp. These settings and a shutter speed of 1/50 second convert the Realist into a "box camera" for shooting outdoor scenes on sunshiny days. No other changes need be made. The only important precaution to observe in using this fixed-focus setup is to be sure there is nothing in the picture closer to the camera than 12½ feet.

Most photographers prefer to use the depth-of-field scale instead of the rangefinder in taking outdoor pictures that include subject matter at great distances. Those who take pictures primarily for showing by projection are likely to select the smallest aperture that can be em-

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ployed in the picture taking situation, and they interpret the depth-of-field readings on the scale conservatively, always assuming that there is less depth of field rather than more at any particular setting whenever there is any doubt. To eliminate the possibility of blur due to camera movement, they use tripods wherever possible.

The tripod is not an essential of stereo photography, by any means, but it does help guarantee picture sharpness. It also is an aid in fulfilling another requisite of stereo—that the camera be held perfectly level at the time of exposure. The stereo camera can be tilted backward and forward to look up or look down, but it should not be tilted sideways.

Why? Because the stereo pairs are always oriented in their mounts for horizontal viewing with the sides of the mount aligned with the sides of the "window" of the hand viewer or the sides of the projection screen. Stereo pictures taken with the camera askew are difficult and sometimes impossible to converge for three-dimensional perception unless they are specially cropped and mounted. This rarely justifies the bother.

Stereo fans have a smug way of thinking that they have a patent on this business of showing depth in pictures. It isn't necessarily so. A number of factors in addition to the two-eyed depth effect also contribute to creating a third dimension. It's not at all uncommon for a stereo photographer, in going through a set of conventional, single color slides, to find a few that create a stronger feeling of depth than some of his own stereo pictures.

Binocular vision is potentially the strongest key to depth perception, by far. Yet a stereo picture that shows a flat scene with few objects in it to suggest relief is bound to look flat itself. The camera can't create depth where none exists, and a scene that seems flat to the eye also will lack the third dimension in stereo pictures.

There is a point, somewhere, called "stereo infinity." The authorities don't agree on just where it is, but it does exist. Some photographers set 1,500 feet as the farthest distance at which depth can be perceived by normal binocular vision. Others limit it much more drastically. The actual distance may well vary from individual to individual, and from one picture taking situation to another. What is important to remember is that a stereo pair showing subject matter at a great distance is identical in content and produces no two-eyed depth effect. The closer the nearest object in a scene is to the camera, the greater the depth effect will be.

Good stereo composition calls for placing some sort of subject matter in the foreground of the picture. Foreground framing, as practiced in conventional photography, is equally useful in stereo.

The depth effect will be enhanced i there are other objects in the picture placed at different distances so they lea the viewer into the scene from foreground to background. These requirements are not hard and fast, but they d

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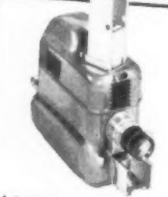

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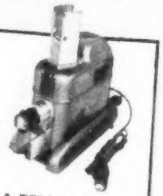

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indicate the factors that help make binocular vision most effective—whether an original scene or a stereographic reproduction of it is being viewed.

Thus far we have discussed pictures of subject matter at distances of 5 feet or more, which covers most stereo users' requirements. Taking extreme close-ups is a special field of stereo in itself, but fine pictures can be taken at distances down to 2½ feet with no special equipment and very few extra precautions. For such pictures it usually is desirable to limit the depth of the scene by selecting a camera angle that will provide a fairly close background, especially if the slides are to be shown by projection. One rule of thumb calls for a camera-to-background distance of no more than three times the camera-to-subject distance. Considerable distress will be felt if an object 2½ feet from the camera is shown against a background at infinity. Some photographers argue that such visual situations are encountered in reality, hence should be acceptable in stereo pictures. The theory seems sound enough, but looking at a stereo picture with a black frame around it is not quite the same as looking at real objects. The argument gets into the mental side of stereo viewing, which depends a great deal on the individual and is not subject to measurement like its physical aspects.

Indoor stereo pictures can be taken as easily as conventional color shots, using flash bulbs or flood lamps. An unfortunate condition called "pink eye" occurs more often in taking pictures of people with the Realist than in virtually any other type of color-flash photography. It is caused by an internal reflection from the eyes of the subject, which makes their pupils photograph red instead of black. The effect occurs when the flashbulb is very close to the camera lens, and the first Realist synchronizer happened to fit very conveniently in a shoe directly above the lenses.

After stereo pictures are taken and processed they must be mounted for viewing. Film strip viewers have enjoyed some popularity in Europe, but are seldom used in this country. They make it possible to check results as soon as film has been processed, but make it necessary to handle a whole roll to get a picture or two that may be desired. This exposes the transparencies to dust and scratches.

In the early days of stereo, mounting was a difficult hand operation. The photographer had to cut his transparencies apart and then align them painstakingly at the proper separation. One of the things that contributed greatly to the early success of the Realist was the simplified mounting system brought out for use with it. It provided a film cutter, masks for normal shots and close-ups, a fixture for holding transparencies in position on the masks and a heat- sealing unit for fastening them into place.

The system already is being made obsolete, however, by a new one that employs cut-out mounts that locate the transparencies properly, when they are merely slipped in.

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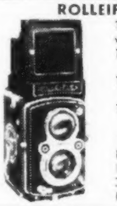

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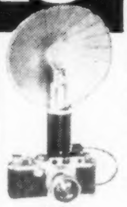

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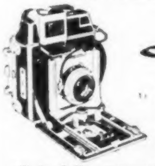

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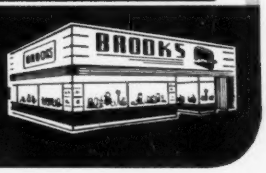

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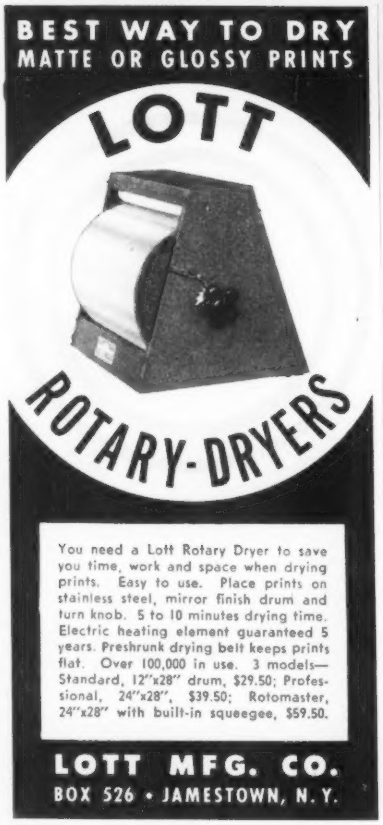
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was announcement of Eastman Kodak Company's service for mounting transparencies at the factory immediately after processing. This service is the stereo equivalent of Kodaslide Ready-mounts, which have done so much to make regular 35-mm and No. 828 Bantam transparencies easy to handle.

A new stereo film loading which provides enough film for 20 23 x 24-mm (Realist size) stereo pairs was announced at the same time. Called Kodachrome 335, it costs $4.75 including excise tax. The purchase price includes the cost of mounting. Stereo photographers who use regular K135 or K135A (Type A) film can have their transparencies mounted by paying an additional charge of $1 for 20-exposure rolls or $1.60 for 36-exposure rolls. Cash must be enclosed in the coin envelope packed with each roll of film.

The new Kodak fibre mounts are designed to conform with a proposed standard which has been submitted to the photographic industry by the stereo committee of the American Standards Association.

Mounting can make or break the stereo picture. In addition to holding the transparencies flat and in position so each will be viewed by the proper eye, good mounting should:

1. Maintain proper spacing between the pictures. This usually is expressed in terms of the distance between images of the same object at infinity. It should never be more than the average distance between the eyes, but it can be less for everyone's eyes will "toe in" readily. The proposed ASA standard for mounts for hand viewing is 2.450" separation between centerlines of cut transparencies.

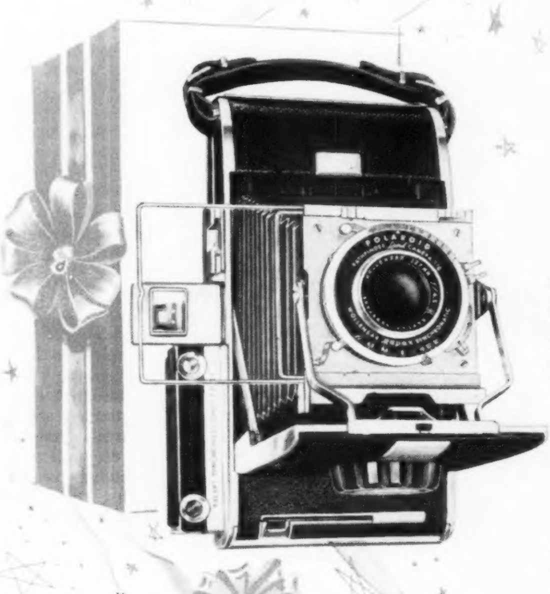
2. Hold the pictures in alignment. Vertical lines in the two views should be parallel and a horizontal line parallel to the bottom of the mount should pass through identical points throughout both pictures.

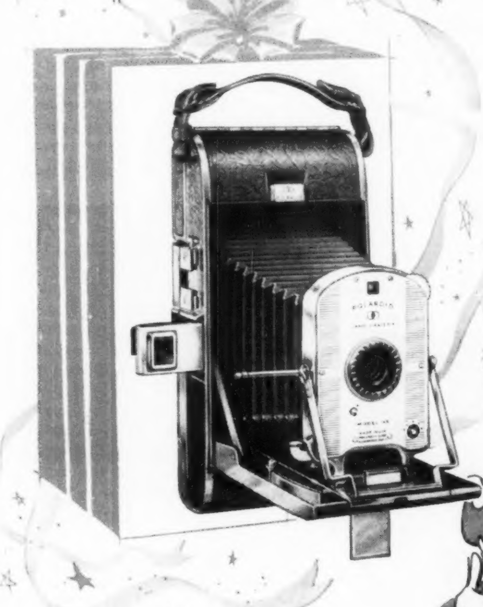
3. Mask the pictures to eliminate non-stereo edges at their sides and to create a stereo "window" that appears to be suspended in space at an appropriate distance from the viewer. The proposed standard for hand-viewing mounts places the window at an apparent distance of 5 feet. It usually is desirable to place the window nearer than the closest object in the slide, although occasionally you can get a dramatic effect by allowing part of a picture to seem to hang out of the window toward the viewer.

Modern stereo cameras and mounting equipment take care of these requirements almost automatically. Special mounts are available to place the window at 7 feet for pictures containing objects at infinity, at 4 feet for medium shots, and at 2½ feet for close-ups. Masks can be cut and the apertures moved together or apart to place the window at any desired distance.

The mounting requirements for projection are somewhat more critical than for hand viewing, and as yet standards have not been proposed although they have been discussed by the ASA stereo committee. A system for Realist transparencies has been put on the market by the David White Company. Called

Picture yourself on Christmas with a POLAROID LAND CAMERA





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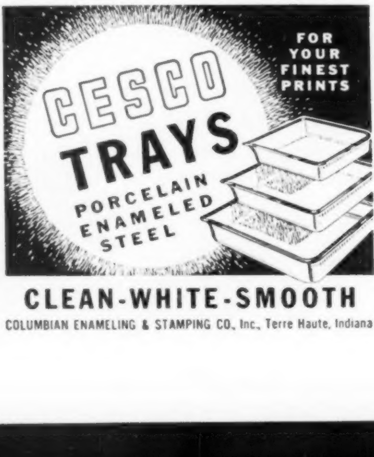

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Permamounts, the mounts that it uses are made of plastic but employ glass covers for the transparencies.

Stereo pictures seen with the aid of a hand viewer provide a life-size image of a scene. This is the situation described as "ortho" stereo and exists when the focal length of the viewer lenses is the same as that of the camera lenses and both have identical separation. Most equipment deviates somewhat from this ideal, but the variation is not great with top quality viewers.

To see for yourself how large a stereo image is, place your left eye at the right-lens of a viewer and keep both eyes open while looking straight ahead. Your left eye will see the slide in the viewer, while the right eye will see whatever is before you. This way you can see how much of the wall across the room the stereo image seems to cover. It's hard to realize the picture is so big, for we keep thinking of it as a little transparency in a slide as we hold the viewer.

Viewers are excellent for individual enjoyment of stereo pictures and some enthusiasts insist that they are the only way you can appreciate stereo. There are some losses in projection, but many users feel that they are more than compensated for by the feeling of group participation you get when a number of people can view the same picture at the same time.

The Stereo Vivid projector is really two units, each with its own lamp and optical system, mounted side by side in the same housing. Both pictures of the stereo pair are projected on an aluminized screen. The Polaroid system is employed to separate left and right-eye views. The left-eye picture is polarized at an angle of 45 degrees from horizontal, and the right-eye picture is polarized at an angle of 90 degrees from the left one. Viewers wear Polaroid spectacles designed for stereo use. Each spectacle lens is properly oriented to admit the light of one image and shut out that of the other.

The larger the projected image, the more variations in mounting affect it. Controls are provided to enable the operator to focus the images separately for maximum sharpness in each and to move one image horizontally or vertically to bring it into proper alignment with the other.

An ideal stereo picture, as seen on the screen without spectacles, provides two images. Objects at infinity in the picture appear about 2½ inches apart on the screen, so that the eyes look straight forward without convergence to view them. Things nearer the camera in the original scene appear closer together on the screen. If there happens to be an object in the picture at the proper distance, its double images will coincide.

As long as the right-eye image is to the right, the object will appear to be behind the screen. When the images coincide it will appear to be at the screen's surface. When the right-eye image appears at the left of the left-eye image, the object will appear to be hanging in space, out in front of the screen. This latter condition usually is considered undesirable, although it livens up a slide showing to have a few striking shots of

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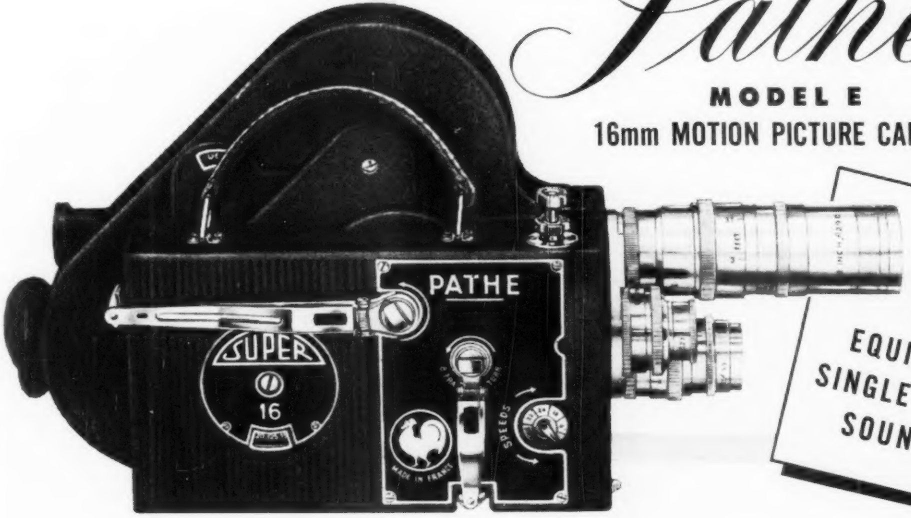

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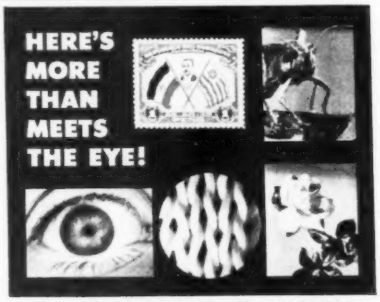

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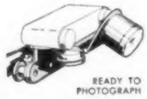

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the type in it. Ideally, the edges of the two mask apertures should coincide.

It's no trick at all to adjust a projector so that these ideal conditions exist, with any one well-mounted slide, but trouble starts when a second slide is flashed on the screen and the operator discovers that it requires a different adjustment for best possible viewing. This is the point at which the need for an accurate, standardized system of mounting becomes apparent. If all slides were mounted identically, it would be possible to put through a whole show without touching the projector adjustments—which would be Utopia!

Projectionists have learned that usually the lesser of the two evils is to leave the adjustments alone while a slide is on the screen, unless it is grossly out of alignment. The audience can compensate to some degree for mounting errors, and the discomfort resulting from such adjustment usually is not nearly as great as that created if the images are moved into alignment while viewers are using their eye muscles in an attempt to fuse them. As standards become established and mounting techniques improve, projected stereo is certain to become more enjoyable.

What makes a good stereo picture? As yet there is little agreement. With physical standards for modern stereo yet to be established, it's small wonder that esthetic guideposts are lacking. Judges in competitions don't always agree, often are willing to admit they don't always know what they are looking for.

In an effort to create some order, a set of values and standards was tentatively established by the Stereo Society of America. They were described in detail by the late Owen K. Taylor in the *Journal* of the Photographic Society of America (Vol. 17, August, 1951, page 480).

These standards are intended for the guidance of five judges, each one to be assigned to evaluate only one of five different factors which are as follows:

1. Stereo Quality	20	points
2. Composition (Stereo)	10	"
3. Color Harmony	10	"
4. Definition	5	"
5. Exposure	5	"

Thus a perfect stereo picture would have a maximum value of 50 points if each judge gave it the highest possible rating. A picture with no binocular stereo effect at all would rate a maximum of 30 if all other factors were perfect.

While they provide a starting place in evaluating our own work, these standards should not be considered fixed and final by any means. They leave out such considerations as subject matter and human interest and place extreme emphasis on depth factors. Undoubtedly they will be modified as modern stereo becomes older.

In a way, the current lack of generally-accepted standards is a handicap to the beginner who wants a yardstick by which to measure his work. In a way, though, it makes stereo photography more fun. There's still some of the thrill of pioneering in exploring a relatively new photographic medium to see for yourself what its future possibilities may be.—▶

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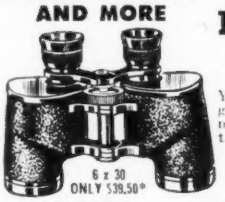

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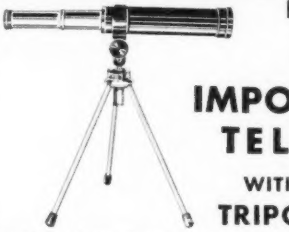

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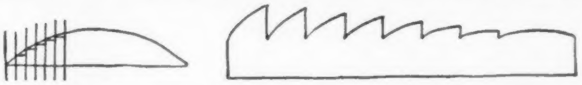

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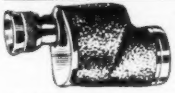

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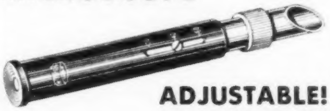

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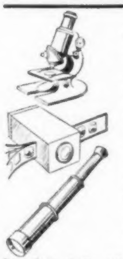

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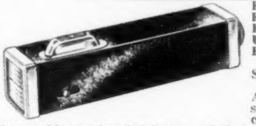

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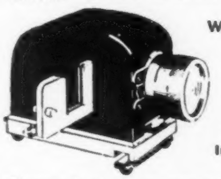

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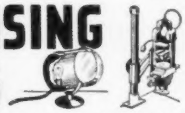

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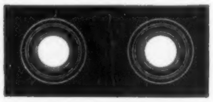
Audiences don Polaroid spectacles to view stereo movies shown on regular projector with split-beam attachment.



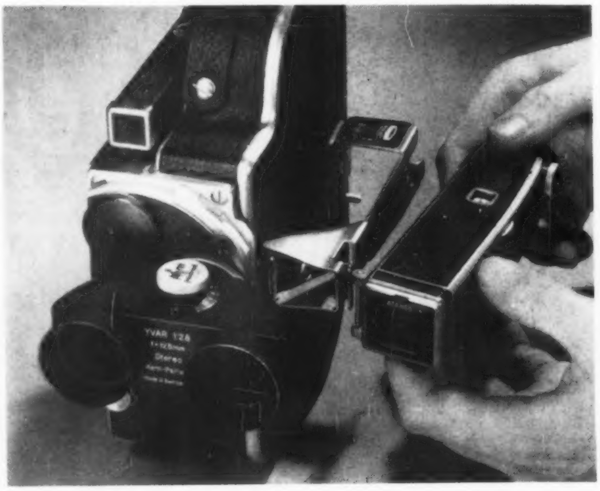
STEREO

. . . AND HERE'S HOW TO CAPTURE

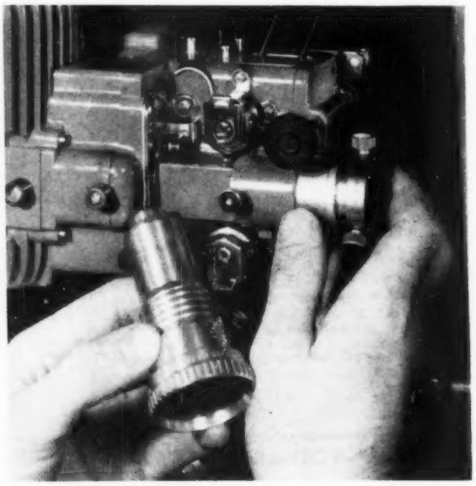
EVER since the first movies began to flicker, advances in equipment and techniques have aimed at strengthening the illusion of reality they create. Home movies have taken a big stride toward this goal in recent months with the introduction of systems for shooting in stereo. As so often is the case when new fields are opened, the amateur is starting out at least one jump ahead of the professional. The new equipment is built for him.

Stereo movies are not new, but until modern equipment was designed they were so difficult to take and show that only a handful of hardy souls ventured to experiment with them. They had to design and build their own outfits. Now the lid is off. You can buy a complete package unit that will adapt any 16-mm camera and projector for stereo. It even includes Polaroid viewing glasses and a screen.

The principles of stereo movies are the same as for still pictures (discussed in detail starting on page 46). The only difference is the basic one between movies and stills—instead of showing a single picture on the screen you must present a series of them at a regular rate of speed to achieve the effect of motion. This is accomplished automatically by the normal



Amateur market currently offers two 16-mm set-ups. Bolex Stereo Yvar *f*/2.8 is twin optical system in single mount, has comparatively little light loss, but is designed to fit only the Bolex DeLuxe 16-mm camera.



Bolex projection lens (again, two lenses in one) can be used with most any projector after normal lens is removed. Knurled knobs control focusing and alignment.

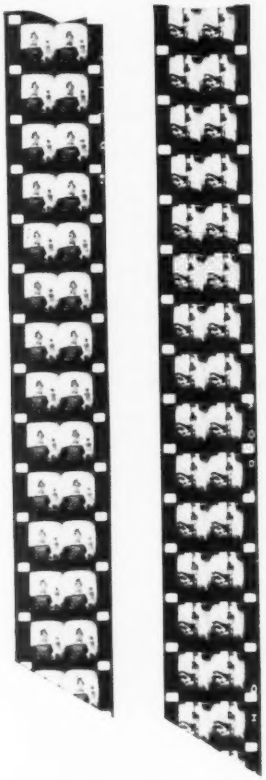
MOVIES

MOTION IN THREE DIMENSIONS

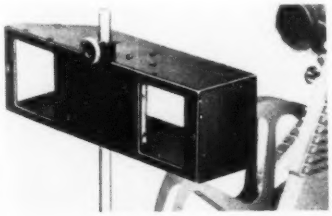
motion picture camera and projector mechanisms.

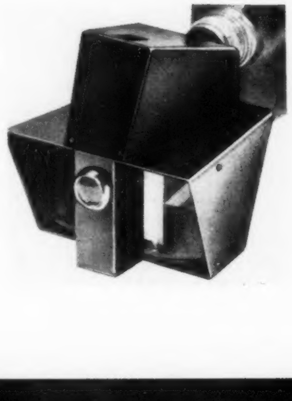
Early experiments with stereo movies were made by using two cameras side by side. This system worked, but it doubled the film cost and introduced difficulties in maintaining synchronization between the two films, particularly when they had to be cut and spliced. The two-camera idea was discarded, for amateur filming, in favor of photographing the two stereo pictures side by side on a single frame of film.

This is a system employed in the Bolex and Nord stereo conversion outfits, the two now on the market for amateur use. The Nord *(Continued on page 106)*

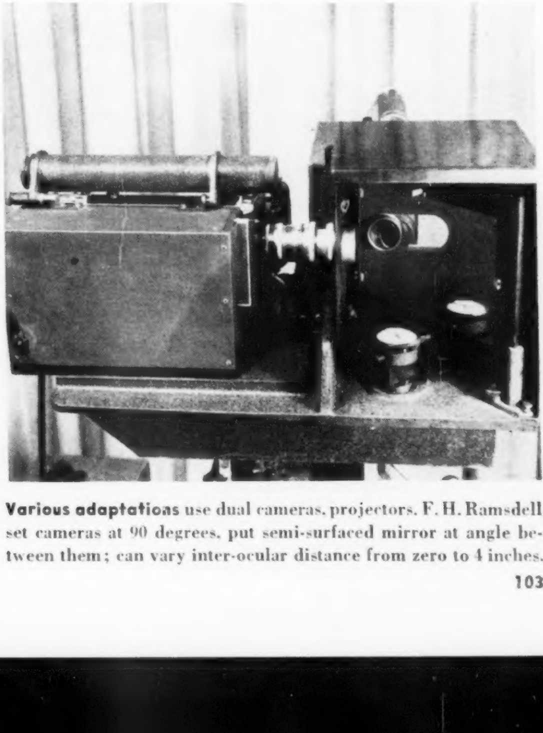


Two images appear side-by-side on single frame of regular 16-mm film —accomplished by lens adaptation fitted with prisms and mirrors.





Nord stereo conversion units are less expensive, but have greater light loss. Taking unit, right, is mounted in front of standard one-inch camera lens. Screening unit, above, is supported in front of projector, and its mirrors deflect light from two halves of stereo pair to form off-set images. Both Nord and Bolex use vertical screen format.



Various adaptations use dual cameras, projectors. F. H. Ramsdell set cameras at 90 degrees, put semi-surfaced mirror at angle between them; can vary inter-ocular distance from zero to 4 inches.

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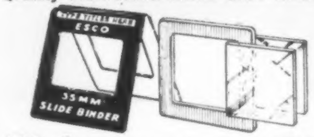

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Hollywood report

by Louis Hochman

Disney's *Peter Pan*

A visit to the Disney Studios is like a visit to no other studio in Flickerville. Conspicuously missing by its absence is the confusion of lights, booms, wires, grips, directors, actors, and temperament. Here, the major portions of production on Disney's latest feature length cartoon, *Peter Pan*, take place in tiny, paper-stacked rooms where artists painstakingly ink life into the cartoon characters that will prance across the silver screen.

To ease the lot of these animators, Disney first shoots key portions of the story in live action, using actors whose voices and personalities closely fit the characters being created. Even this live-action production bears little resemblance to the usual Hollywood extravaganza, being entirely devoid of elaborate sets and props. An old broom doubles for a tree; a plywood panel laid across two sawhorses represents an ornate table; boxes serve as rocks, and scenic backgrounds just don't exist. All Disney is after here is a filmic record of how the characters move about in a given scene so his animators can get an idea of the timing and the number of frames required for each action. Then, fortified with enlarged prints from various key frames of this live-action movie, they proceed with pen and pencil to caricature the characters and exaggerate the action, using the blow-ups as guides and not just pictures to trace from.

The Disney camera department looks more like a darkroom full of enlargers than a movie studio in action. Movie cameras are mounted on vertical racks and focused down on glass tables which hold the individual drawings, or cells, and operators sit all day setting the consecutive cells in place and shooting them by the single frame method.

To get depth and perspective into his cartoons, Disney uses the Multiplane camera, a fabulous Rube Goldberg mechanism requiring four men to operate. Here, the camera is mounted like an elevator on four huge, steel posts which also support between them five separate steel frames representing different planes of focus for the camera. These frames hold large glass sheets on which portions of the background scenery are painted. The top plane holds the individual animation cells and if Disney wants the camera to follow Mickey Mouse into a forest, the camera and the top plane holding the Mickey Mouse cells are systematically lowered after each exposure, while the intermediate planes bearing trees and other portions of the forest are gradually moved to either side, making way for Mickey as he moves along.

In *Peter Pan*, you'll see the effect of this camera as you fly with Peter and dive-bomb through layers of clouds which gradually part and reveal the sleeping city below. This, the most spectacular scene in the production, took 400 separate drawings to make, a full week to shoot, and runs ¾-minute on the screen. Because there is no movement problem during shooting, extreme depth of field was obtained by stopping down to *f*/32 and exposing each frame for six seconds.

Korea-Time in Colorado

When RKO's location unit settled at Camp Carson, Colo., to shoot *One Minute to Zero*, they didn't know they'd be painting landscapes—literally. Seems an early fall cold-snap yellowed the Colorado foliage, making it impossible to match other scenes filmed earlier in similar locales. So, even though the picture is not in color, company painter Paul Kuelgen had to arm a trio of assistants with large paint sprayers and send them out to "green-up" the Colorado flora.

Incidentally, *One Minute to Zero* deals with the first 90 days of the Korean War and to make it look real, a 6,000-ft. practical airstrip was built, 40 acres of rice paddies were dug and planted, and four complete Korean villages were erected. Came time to film sequences of a jet plane attack on a Korean village, and 30 Korean vet visitors from the Camp Carson hospital dropped by to watch the fun. In the opinion of these bonafide authorities on matters Korean, the set was absolutely perfect in every detail—except for the smell—and the attack so realistic that they were happy to be watching it from behind movie cameras in Colorado instead of from behind a gun emplacement in Korea.—▶

WATCH FOR . . .

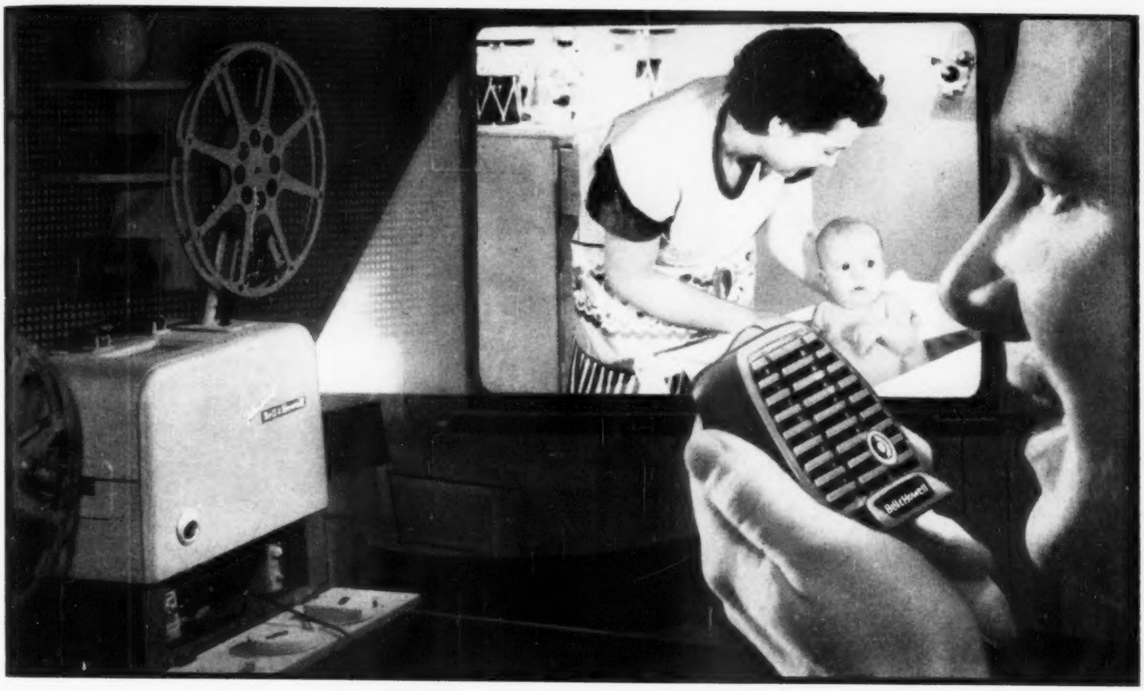
The following features, currently showing at theaters across the country, are recommended as excellent examples of cinematography. They can be viewed with profit by both still and movie photographers.

SUDDEN FEAR—*Joseph Kaufman Productions* for *RKO*—Joan Crawford, Jack Palance, Gloria Grahame. Photography by Charles Lang, Jr., in black-and-white. Low-key mood lighting, tricky shadow effects to emphasize the suspense in the story.

IVANHOE—*MGM*—Robert Taylor, Joan Fontaine, Elizabeth Taylor, George Sanders. Photography by Fred Young, in Technicolor. Another Quo Vadis-scale epic shot entirely in England. Colorful scenes of vast grandeur, many outstanding examples of color mood lighting.

DREAM BOAT—*20th Century-Fox*—Clifton Webb, Ginger Rogers, Anne Francis. Photography by Milton Krasner, in black-and-white. Light comedy with scenes of old-time silent movies dubbed in as television sequences.

THE QUIET MAN—*Republic*—John Wayne, Maureen O'Hara, Victor McLaglen, Barry Fitzgerald. Photography by Winton Hoch, in Technicolor. Beautiful color, pastoral scenes, soft pastel quality, shot in actual locations in Ireland.



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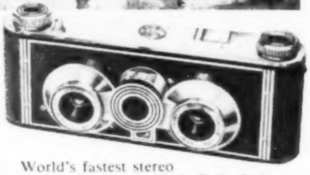

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Movie Stereo

(*Continued from page* 103)

converter is simplest and least expensive (currently $83.50 plus tax, complete). It consists of two basic units, the camera converter and the projector converter.

The camera converter is an ingenious arrangement of mirrors and prisms that is mounted in front of the standard 1-inch camera lens. It has two apertures, with centers about 2½ inches apart, which provide the left and right-eye viewpoints that are so important in taking stereo pictures. Between the two apertures is a reflecting viewfinder that shows the field the camera takes in.

The field seems unusual for movies at first, and small wonder. Instead of the usual horizontal rectangle with a height-to-width ratio of 3 to 4, it is vertical with a ratio of 3 to 2.

Considerable light is absorbed by the camera converter, and the lens must be opened between one and two stops more than normal to compensate for this loss. Special brackets are available to adapt the Nord converter to different 16-mm cameras.

The Nord projector converter is a unit designed to be supported on a stand in front of the projector, where it intercepts the beam of light from the lens. If stereo film were shown without it, each pair of pictures would appear side by side on the screen and there would be no third-dimensional effect. It contains four mirrors which deflect the light from each half of the stereo pair to make the two images overlap on the screen.

Polaroid material in each aperture, correctly oriented, polarizes the images so that each view is seen with the proper eye by members of the audience wearing Polaroid spectacles. The result is a pair of movies, one for each eye, presented in synchronization on the screen.

The Bolex stereo system performs similar functions to create the same effect, but achieves greater sharpness and ease of operation with much less loss of light. It currently lists at $397.50 including tax. The special projection lens can be used on any 16-mm projector, but the camera lens is designed to fit only the Bolex De Luxe H-16.

The special camera lens is an Yvar $f/2.8$ of ½-inch focal length, which gives a normal view for the size of the picture. Matched diaphragms permit stopping down to $f/22$ by turning a single knurled knob. Strictly speaking, it is really two lens systems in a single mount.

Exposure compensation for light loss is not required, and apertures can be used direct as determined by exposure guide or by meter. The lens is of the fixed-focus type and provides depth of field from 5 feet to infinity when used wide open. Offset brackets and a stereo mask adapt the H-16 viewfinder for taking stereo movies.

The Bolex projection system again employs a lens that is really two in one. It has an aperture of $f/1.6$, and is fitted with knobs that control focusing and alignment.

Both Nord and Bolex systems are quite inflexible upon comparison with stereo

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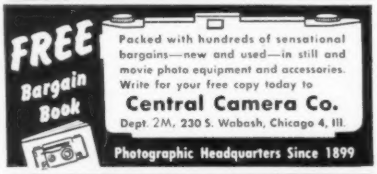

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stills. Projection is limited to fixed screen size at fixed distance. There is nothing inherent that dictates such limitations—it is just a matter of cost.

Stereo movie technique has much in common with still photography. So few films have been made, as yet, that there is little material to look to for guidance; most of them have been experimental.

Universal sharpness is essential. It is easily obtained with the fixed-focus Bolex lens, which has great depth of field because of its short focal length. The normal 1-inch lens, used with the Nord converter, poses more of a problem. Light loss in the converter necessitates opening the aperture at least one stop more than usual, which means shooting at $f/4$ when using Kodachrome at 24 frames a second on a bright day. This will provide good sharpness from 10 feet to infinity when the lens is set for 20 feet. If the day is less than bright, however, the wider apertures required will make it necessary to limit the range of distances.

The stereo "window" is formed at a distance of 10 feet. This means that objects more than 10 feet from the camera will appear to be behind the screen, while things closer than 10 feet will seem to stand out in front of it. This latter condition normally should be avoided.

Scenes show depth most effectively when they contain subject matter at different distances from the camera, but every shot need not contain objects strung out all the way from 10 feet to infinity. The basic movie approach—long shot, medium shot, and close-up—is just as valuable in stereo as in regular movies.

A more professional approach to stereo movies has been developed by J. A. Norling, who produced 35-mm films that were exhibited at the New York World's Fair in 1939 and 1940. Two cameras were used to shoot these movies, and two projectors were used to show them. Over five million people saw the films.

A somewhat similar system has been used by Floyd A. Ramsdell to produce 16-mm stereo movies. It was demonstrated at the P.S.A. convention in New York last August. By mounting two cameras at right angles to each other, with a semi-silvered mirror placed at a 45-degree angle between them, he has worked out a setup that permits varying the inter-ocular distance from zero up to any separation desired.

Maj. Robert V. Bernier of the Photographic Services Section at Wright-Patterson Air Force Base, Dayton O., has been developing a different type of stereo movie system. It makes use of a modified 16-mm camera with beam-splitter attachment to photograph full-size left and right-eye pictures on alternate frames of a single film. They are shown with a modified projector employing a rotating barrel polarizer to make the proper frames visible to each eye.

These professional stereo systems, while capable of producing better films, require custom equipment for taking and showing. The amateur is out in front with relatively simple equipment and techniques. It will be thrilling to see what he does with this fascinating new medium now that it is in his hands.—▶

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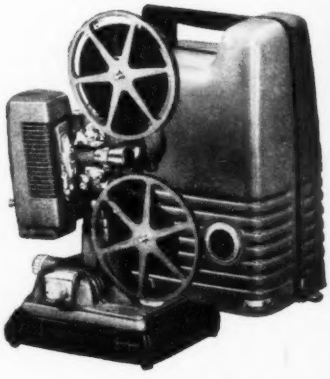

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Collecting Paintings With Your Camera

(Continued from page 61)

from overhead skylights. What could be more appropriate than to photograph the old masters under the same lighting conditions the painters themselves had used?

I decided to use daylight color film, which is balanced for a color temperature of about 6000 K. This would undoubtedly give my pictures a bluish cast, I reasoned, since under a skylight the color temperature may run as high as 8000 K. I didn't own a color temperature meter, so a series of tests with various correcting filters was in order. The results may guide you in starting your own picture collection. I found that both Kodachrome and Ektachrome rendered the truest color balance when used with the Kodak Skylight Filter 1A. The CC-10Y and 81-C compensating and balancing filters overcorrected the blues and the transparencies were slightly on the yellowish side. The test shots were made on a clear sunny day between 11 a. m. and 2 p. m., so I went back during the same hours for my follow-up shooting.

My exposures were based on incident light readings, and ranged from two seconds at *f*/8 (for the Botticelli) to eight seconds at *f*/6.3 (for the Titian). Naturally, the over-all tone of the particular painting, as well as the amount of light available, affects exposure time. I would strongly advise the use of a meter for each shot, especially if you are using a larger size of film and cannot afford to waste it in bracketing exposures (making an extra pair of shots each time, at a half-stop more and less than normal).

At the Museum of Modern Art, most of the works are displayed under artificial light, and the Museum makes no objection to photographers using floodlamps, so I made all my copies there with two No. 2 floods in reflectors. The film was Ektachrome Type B, so no correction was necessary for the 3200 K lamps. Here again I used the meter, and exposures averaged seconds at *f*/8 and *f*/11.

The black-and-white masterpieces by Daumier and Degas were shot at the Metropolitan on Plus-X film with only the normal overhead fluorescent lights for illumination. This was sufficient, since black-and-white film is so much faster. I used a polarizing filter to kill light reflections from the glass in which the pictures were mounted, and increased my development time 25% to gain contrast.

In using floods, it is extremely important to get even illumination on all parts of the painting. Color film is more sensitive to slight unevenness than the human eye. Even a thorough covering of the surface with the light meter will not give a completely accurate check of balance. Moreover, though you place two lights on opposite sides (or four at the corners) at equal distances and angles from the canvas, there are two deceptive factors: lamps are not always of equal strength, especially after they have been used; and dark areas in the picture would tend to indicate a much lower meter reading than desirable. A fairly accurate way to balance light is shown in the pair of pictures on page 59. The shadow cast by a ruler gives a good indication of evenness; the floods can be moved to correct irregularities.

Make sure the back of your camera is absolutely parallel to the painting or drawing, horizontally and vertically. In color transparencies, the slightest deviation will be obvious and cannot be corrected. In black-and-white, of course, compensation for converging verticals can be made in enlarging. A point to remember in this connection is that often in museums, paintings are not hung flat against the wall, but are tilted outward at the top. This means you will have

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DeJur—all single lens models Ampro 82 Keystone—All single lens models

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*Yvar	25 mm (1")	F:2.5 to F:22	Standard	1¾ oz.	59.50 Inc. FET
*Yvar	36 mm (1½")	F:2.8 to F:22	Standard	2 oz.	62.50 No Tax

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to shoot slightly upward to avoid distortion.

Parallax can be very important in this kind of work, where the camera is close to the subject, so if you are using a camera which does not give a groundglass image through the taking lens, check it in advance for this kind of aberration.

A couple of tips on exposure: if you use a reflected-light meter, take a reading from a panel with 18% reflectance (like the Kodak Neutral Test Card), held close to the painting and facing the camera. Experience will generally teach you to allow a half-stop more exposure for a very dark painting and a half-stop less for one in which light tones predominate. Keep exposures short to avoid any shift in color balance; under 15 seconds for tungsten color film and 10 seconds or less for daylight type film.

The color temperature of the lights you use must match that of your film: 3200 K for Ansco Tungsten and Ektachrome Type B; 3400 K for Kodachrome Type A. Standard photofloods are rated at 3400 K, but many types and sizes of 3200 K bulbs are available. If you want to use both kinds of film, you can economize by standardizing on 3200 K bulbs and compensate with the 82-A Light Balancing filter when you use Kodachrome Type A.

If you build a light box for viewing larger transparencies, bear in mind the advice of Eastman Kodak Company regarding the color quality of the light source. It should appear white to the eye; this would place it at about 4000 K, or approximately halfway between sunlight and the average tungsten lamp in color temperature. Eastman suggests using G. E. Photocolor Fluorescent Lamps enclosed in Kodak Filter Sleeves No. 1, to reduce their blueness. The intensity of the light in this type of viewer should be at least 100 footcandles per square foot in a dimly-lit room, and as much as 160 footcandles in a brightly-lighted room.

There is another way of displaying your color reproductions of art masterpieces. You can make prints by either the Printon or Dye Transfer process. The former offers an inexpensive approximation of the true color of the original, while the latter is more costly and has practically all the color fidelity of the transparency itself.

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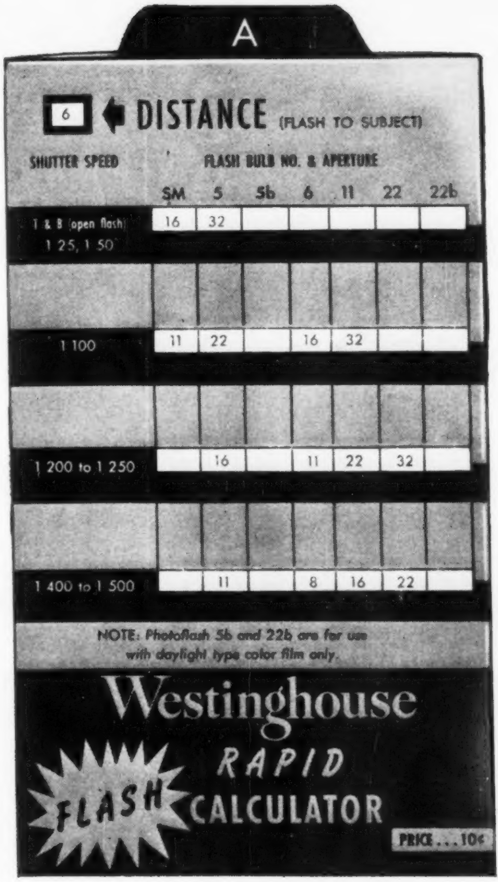

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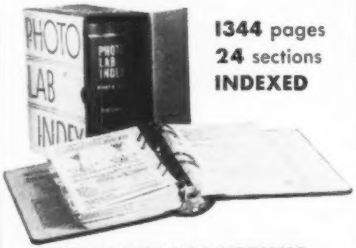

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Bad Weather

(*Continued from page* 77)

The rain or snow that falls on it while you're making an exposure won't do it any harm, if you dry it carefully as soon as you go indoors. A lens shade will help to keep rain and snow off the lens; a few waterdrops on the lens would give you fuzzy pictures.

If the weather is really cold, take your camera to a good repair man who will apply a lubricant to keep the shutter and other parts from sticking. Remember to try to make changes in temperature gradually; if you enter a warm room when it's zero outside, you'll get condensation inside the lens which may damage the mounting, and will certainly blur any picture you try to make before the condensed moisture evaporates.

Except very early or very late in the day, you will find that you can shoot in rain or fog at fairly comfortable speeds. Many of my pictures were made with openings of f/8 or f/5.6, and shutter speeds of 1/50 or 1/100 second. But I don't hesitate to shoot early and late, and even indoors, with a typical exposure of 1/10 second at f/3.5 on fast film. This would seem to call for a tripod, but I've tried to reduce equipment to a minimum, and for shots like this I steady the camera by resting it on a sturdy support.

In making a picture, try to think ahead to the way you will want to print it, and how the finished print should look. Generally, in bad weather, dark masses in the foreground will get little light. If you expose for these shadow areas, the lighter background will almost block up. Then in printing, you can expose for detail in the background, and the shadows will be almost black, as they were in the scene itself. The wide latitude of film emulsion enables you to take this kind of liberty in exposure; the object is to get some printable detail in both shadows and highlights, even though there may be a tremendous range of light intensity between them. Notice how much detail has been sacrificed in shadow areas in the Paris traffic shot and the picture of Marseilles harbor. In both cases the result is more effective.

Where there is marked lack of contrast in a scene, you can put more snap into it by underexposing and overdeveloping the film about 20 percent. This will give you a thin negative with maximum potential contrast and little blocking of highlights.

There are yellow, orange, and red filters for bad-weather shooting, but I have never used them. They are designed to cut through haze, and for me the haze is a big part of the picture. Of course, in shooting color under adverse conditions, I do use a haze filter to warm up the cold, bluish tones.

Go back and look again at the pictures. There is enough exposure data in the captions to give you a good idea of how they were made. Next time the weather takes a turn for the worse, get out into it with your camera. You'll get pictures you can be proud of.—▶

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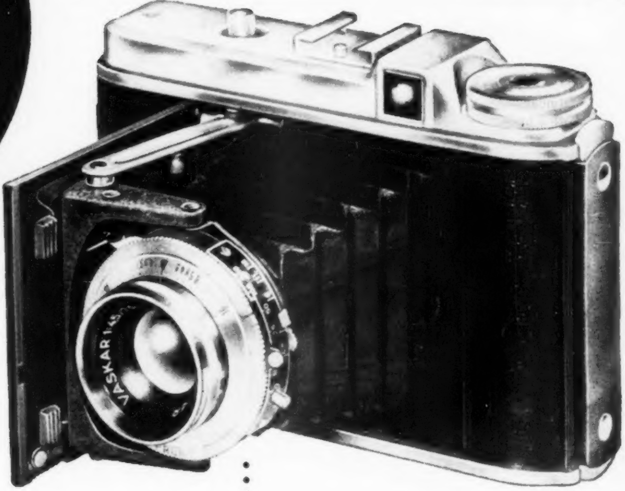

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Movies in the Round

(Continued from page 87)

are running in unison. If one falls out of sync, he can correct it by remote control.

The three pictures are blended by a clever device dubbed the "jiggilo." A saw-tooth attachment inside each projector, the jiggilo vibrates rapidly along the film edge and "fades" or "vignettes" the picture during enlargement. Thus the three pictures on the screen join together without any sharp line between them.

The screen itself measures a whopping 51 feet wide by 26 feet high, and is curved to lessen image distortion. It is made of vertical slats of perforated plastic tape arranged something like the slats in a venetian blind. These strips bounce off reflections behind the screen where they can do no harm; otherwise stray light might hit the opposite side of the screen and interfere with the image.

The "stereophonic" sound track for Cinerama is equally interesting. During production, six highly directional microphones are spotted at key points around the scene of action. Each mike records on an individual sound track the noises picked up in its area. The resulting tracks are imprinted side-by-side on a single strip of magnetic film which feeds eight loudspeakers placed behind the screen, at the sides of the theater, and even behind the audience. Consequently, sound comes from its original direction—hopping across the screen, shooting from the sides, above, or behind. This adds tremendous impact to the projected image, be it a symphony orchestra or a racing motorboat.

Cinerama is the brainchild of Fred Waller, a prolific inventor who formerly headed Paramount's special-effects department and during World War II developed a gunnery trainer for the Navy. This trainer, which projects a motion picture of "enemy" planes on the inside surface of a domed roof, was the direct forerunner of Cinerama.

But before the new movie technique could become a reality, all sorts of new equipment had to be devised and built from scratch. The special equipment required still remains one of Cinerama's biggest handicaps. Normal projectors cannot be used because Cinerama employs a larger frame size and more frames per second (26 instead of 24) than does conventional film. Cinerama film is loaded on enormous 8,000-foot reels instead of the usual 2,000-foot ones. Also, special editing and viewing equipment is needed on the production end.

But the Cinerama people are convinced that they can make the new system pay. Even though whole new theaters must be built, or old ones converted, they believe that Cinerama's sensational appeal and dramatic, real-life effects will make such expense worth while. If the trail-blazing New York run succeeds, then you may expect to see movies in the round in your own locality. Just how Cinerama will stack up against feature films in stereo is a moot question, but at least it proves that the film industry is seeking new horizons.—■

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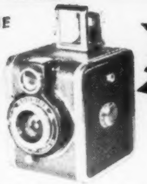

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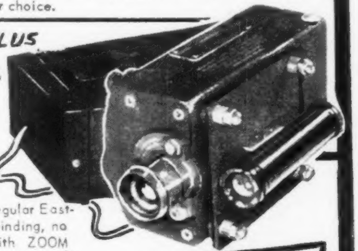

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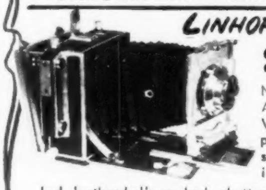

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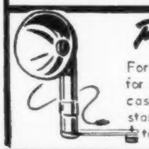

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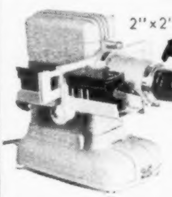

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Mount Your Prints

(Continued from page 80)

and dry mounting press work fuses at from 185 to 250 F. A thermostatically controlled electric hand iron is necessary to mount smaller prints, and *can* be used to mount larger ones. The iron can be the ordinary household type or one that is designed especially for the purpose and that does not heat over 220 F temperature.

To mount a small print, only a few simple steps are necessary:

1. Attach tissue to back of print by a rapid touch with one corner of the hot iron.
2. Trim print and tissue down to required size.
3. Position print on the mount or in the album and cover it with a clean sheet of paper such as typewriter paper or brown wrapping paper. Do not let the position of the print slip. If necessary, the edge of the print can be lifted gently and the tissue tacked to the mount by a corner of the iron.
4. Press on the paper with the hot iron, allowing about 30 seconds for single-weight prints and smooth mounts, slightly longer for double-weight prints and/or heavier mounts. For large prints, move the iron back and forth over the entire surface, using moderate pressure.
5. Immediately after ironing, place a weight such as a heavy book on top of the print until it has had a chance to cool and stick firmly to the mount.

Large prints (8x10 and larger) can be mounted using the same technique. In other words, you can mount most any size print successfully with a home-type electric iron. Most commercial studios use a large dry-mounting press and a tacking iron, but these implements are not essential. In any event, the technique is the same.

First step is to tack a sheet of dry mounting tissue (using either tacking iron or edge of pressing iron) to the reverse side of the print, starting at the center and working out toward the corners. Then trim away the safe-edge so that the borders of the print coincide exactly with the dimensions of the mounting tissue. Work on a flat surface, and place the print as desired on the mount board, tack it in place and then, with a double overlay of wrapping paper or a thin sheet of cardboard to protect the print emulsion, iron the picture to the mount, using heavy continuous strokes. If a dry-mounting press is used, the pressure should be applied for 15 to 20 seconds and then released. Time must be allowed for the heat to penetrate the overlay, the print, and the tissue, to effect a proper seal. If a thick cardboard is used for the overlay, for instance, times up to 45 seconds may be needed.

Once the seal has been made, the print is removed and placed under moderate pressure immediately. Even rubbing the hands over the surface of the print helps considerably in maintaining the bond and assuring good adhesion.

The temperature of the iron or press is critically important. If it is not hot enough, the adhesive will not melt; if the temperature is too high, the adhesion will be only temporary.

Dry Mounting Difficulties

Double-weight print not adhering firmly to mount:

CAUSE—Gelatin surface contracting in press causing print to curl away from mount before tissue has solidified.

PREVENTION—Immediately after removing print from press, place it under pressure until adhesion is complete.

Mounted print is warped or slightly curled.

CAUSE—Damp prints or mounts.

PREVENTION—Keep both print and mounts in a dry warm atmosphere an hour or two before mounting.

Narrow border of mounting tissue around print edges.

CAUSE—Damp prints contracting in hot press.

PREVENTION—Prints should be thoroughly dry before mounting.

Print does not stick to mount.

CAUSE—Temperature of the press is too low. Print and mount placed in press upside down. Insufficient pressure of platen or flat-iron.

PREVENTION—Temperature for single-weight prints should be about 150 F; 180 F to 200 F for double-weight prints. Dry-mounting pressure should be about 1½ to 2 pounds per square inch.

Print emulsion is sticky after mounting.

CAUSE—Damp print emulsion melting from the heat of the press.

PREVENTION—Dry prints thoroughly before mounting. Also keep overlay cardboard or paper dry to prevent sticking.

Print has tendency to become detached from mount.

CAUSE—Dry mounting temperature probably too high (250 F or over), tissue remaining in melted state after being removed from press.

PREVENTION—Ascertain that print-mounting temperatures are correct. As soon as mounted print is removed from hot press, place it under pressure until adhesion is complete.

After the Print Is Mounted

There are many variations in the presentation of the print that can be used to enhance the final effect. One is the use of a narrow border sub-mount which creates a size illusion, particularly helpful with smaller prints. Dark sub-mounts are advised with high-key pictures and light sub-mounts with dark pictures.

Of the many suggested ways of drawing lines around the print borders to help contain the picture, the best seems to be accomplished with India ink and a Speedball type of pen at the juncture of the print edges and the mount. By all means avoid complicated designs or multiple lines drawn on the mount. Signing and titling at the right and left, respectively, are optional but if present, the lettering should be small and neat and confined fairly close to the bottom edge of the print.

And there you have it—the *value* of print mounting, and the *ease* with which it can be done. Any questions?—▶

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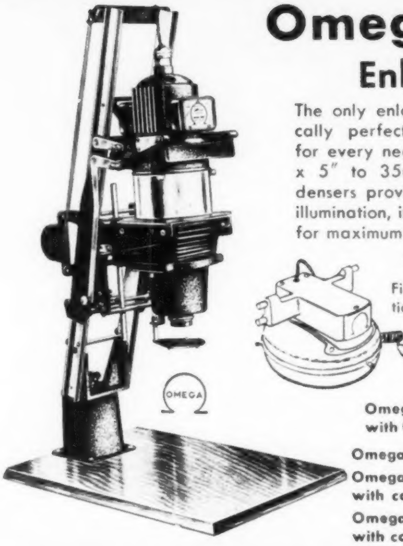

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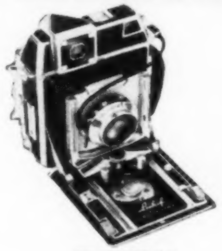

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The publishers of PHOTOGRAPHY, eager that American camera owners should participate more broadly, and more directly, in the displays of the winning photographs, have arranged for 12 simultaneous exhibits to be shown across the nation. All will open on November 10, the date on which PHOTOGRAPHY's big December salon issue, bearing the entire list of winners and reproducing scores of the top winning pictures, hits the nation's newsstands.

This year, in addition to the regular exhibits at the Kodak Colorama at Grand Central Terminal and the street-level windows of the IBM Corp., at 57 St. and Madison Ave., both in New York City, the member department stores of the great American Merchandising Corp. have made it possible for this chain of exhibits to be thrown across the country.

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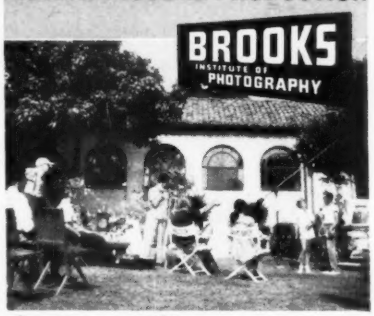

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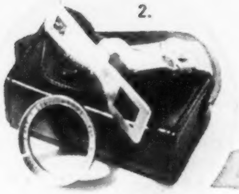
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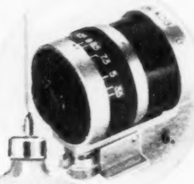
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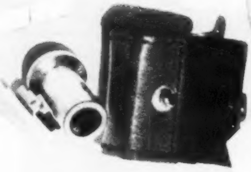
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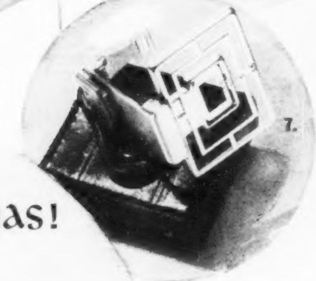
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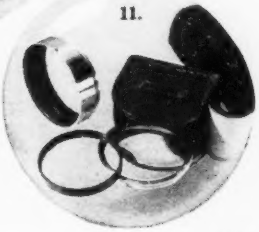
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The First Wonderful Year

(Continued from page 44)

grandmother's shoulder. The camera, this time the Leica, was on a tripod about six feet from the window. Waiting until a signal was given, the baby's mother attracted her attention. When the response came, as we knew it would, the shutter was tripped. That's all there was to it.

Then back to follow the rest of baby's care and routine which furnished us with a ready-made shooting script. One of the essential highlights is the daily bath. At two months, this event usually takes place in a bathinette which can be moved into the best light position. The baby will not be able to splash or play with tub toys and must be held by someone, so you have to move around so the picture is largely of the baby. Bathinettes are fairly high so it is a good idea to get up on a chair and shoot down. Flash is ideal for bathroom scenes when baby is old enough to sit up in the big tub. Be sure the flashbulb is protected with a shield or handkerchief. If a flashbulb should break, don't show undue alarm. Just let it go as a matter of course, or you may end up with a flash-shy baby.

Feeding baby is another good shot for the album. The first bottle picture of Jane was taken when she was just 16 days old. The baby, engaged in this pleasurable pastime, is so quiet that it is easy to choose a good taking angle, wait for a good expression, and shoot. Later on, we devised a stunt of our own for feeding the baby by placing her on a pillow which was resting on the edge of the kitchen table. It was actually done for the practical reason of being a less tiring position for the bottle session, but it proved to be a very good camera position, too.

It is natural for babies to cry sometimes. One thing, though, we never brought out the camera just to record a crying session. If the tears were turned on while the picture session was under way, it was recorded. It happened enough times to give us the opportunity to include these pictures in our record. Another thing, Jane was never dressed for the picture taking. Whatever she would wear normally at that time was what she appeared in for pictures. For instance, I would not think of bundling her up in special outdoor clothes for pictures. There really is no need to. You know when the baby is due for an outdoor airing or a visit. We dressed the baby first, took the pictures, and then took her outdoors. Jane was born on August 28, so by November when she had her first outings, she was dressed in a baby bunting, looking for all the world like a package with a smiling head. Another change came when she graduated to a snow suit. Suddenly she seemed more like a baby and less like a bundle.

At six months, there were more changes. She could sit alone and had her first two teeth. Incidentally, and probably accidentally, she earned her first money at this time. Coming back from a theatrical assignment, I discovered there were a

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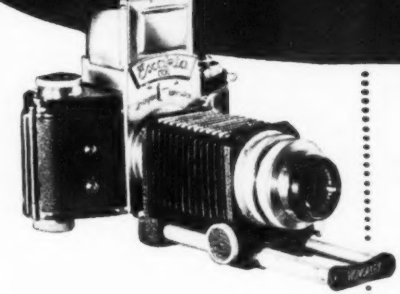

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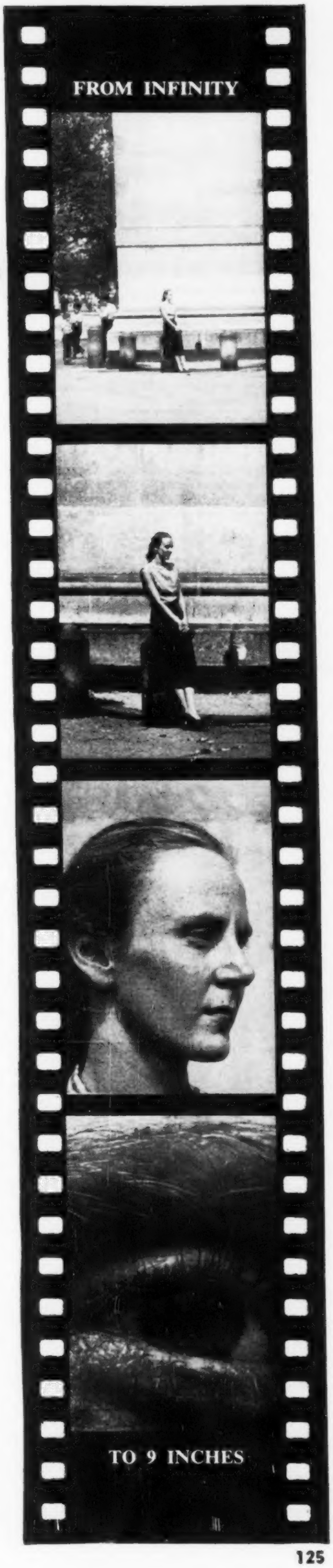

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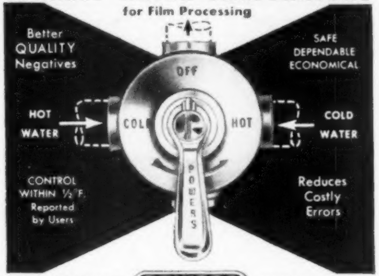
few exposures left in the 4x5 film pack. Not wanting to waste the film, and since this new event had not been recorded, the camera was set up and the pictures made. One of these shots was sent in to a "teething baby" contest which just happened to be on at the moment. Jane took grand prize and now has a nice $1000 nest egg.

From six months on, facial expressions begin to be even more interesting. There is more of the child and less of the infant. Now, you can get more vertical poses because the baby can control her actions and support herself upright. Most of the first baby pictures have to be horizontal, unless she is held or propped up. The first spring, when Jane was eight months old, we took her to New York's Central Park. Babies at this age can move around, but the action is mainly that of the hands and head, unless they are the early walking type of baby. Jane wasn't, so we didn't have to worry about her running away from us. In shots like this, it is a good idea to make the exposure at a fairly wide lens aperture—so the foliage lacks detail. It sort of fluffs out and makes a more pleasing background.

The mailbox picture was an inspiration of the moment. Such situations do happen with enough regularity to insure some fine poses for the album. Jane was eleven months old at this time; we were visiting in Pennsylvania. We noticed how large the mailbox seemed and it was Terry who suggested we pop Jane into it and take a picture. Jane thought it delightful until we stepped back from the box. The expression on her face in the picture is the first sign of protest. Working fast, one exposure was all that could be taken. I firmly believe that if the action doesn't work out, it should be stopped. It would be cruel to keep on taking pictures when a child is unhappy or frightened in a situation.

You don't need expensive equipment to take good baby pictures. Most important accessories are a tripod and a long cable release. You can do without flash, filters, and other gadgets, but let me emphasize again the importance of the tripod which will enable you to wait for expressions and not worry about tiring arms from supporting the camera. The long cable release makes it easy to move away from the camera and still get that expression when it pops. Use fast panchromatic film and fine grain developing so you can work under poor light conditions and still have a negative that will enlarge well. Don't forget to put the age, date and other pertinent data on the contact prints or negatives. It is alarmingly difficult to remember such data. Do keep your album up-to-date. We derive a great deal of pleasure out of our album. Jane does, too!—▶



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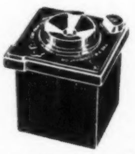

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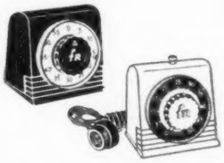
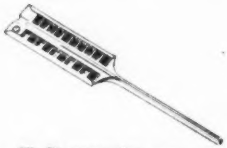
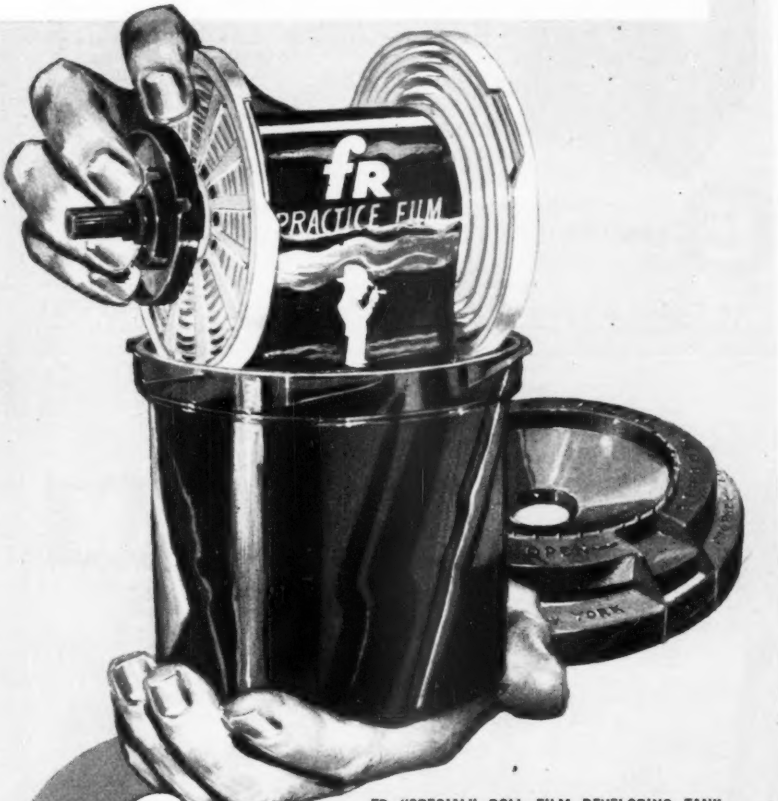


FR Interval Timer $7.50
FR Automatic Exposure Timer $9.50. Either may be "pre-set" once for repeating same interval. For developing—the FR Interval Timer, For printing and enlarging—the FR Automatic Exposure Timer.



FR Thermometer. Fits into any tank – or clips onto tray. Expanded range from 50° to 90°. Easier to read divisions of 1°. Has stainless steel protective sheath. Extremely accurate. **$1.65**



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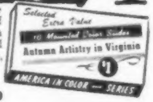

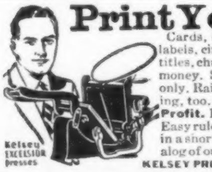

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contests and markets

CONTESTS

Argus Cameras, Inc., announces the 1953 Argus Calendar photography contest with a first prize of $100 for the picture selected as cover, and twelve $25 prizes for the photographs used inside the calendar. Special consideration will be given pictures made with an Argus camera. Entries should be informal, have human interest appeal, and be suitable for use as seasonal illustrations—vacation, sports, etc. Any number of pictures can be entered if they are black-and-white glossy prints approximately 4x5 or larger in size. Negatives and model releases must be available in the event a print is selected as a prize-winner. All prints entered will remain the property of Argus, Inc., and none will be returned. Mail entries to Argus Cameras, Inc., Calendar Contest Department, Ann Arbor, Mich., by December 1, 1952.

General Electric is conducting a nationwide Halloween flashbulb photograph contest open to any amateur except employees of the G-E Lamp Division and its advertising agencies. To enter a Halloween photograph, it must be accompanied by an entry blank, available from local retailers of G-E photolamps, and the bulb number shown on the lamp sleeve. A panel of judges will be headed by Frank Scherschel, assistant picture editor of *Life* magazine. Winners will be awarded their prizes, which include refrigerators, home freezers, dishwashers and sinks, electric ranges, clothes dryers and vacuum cleaners, on or before Christmas. Contest deadline is November 15.

Wisconsin Tourist Bureau is sponsoring a "This is Wisconsin" photographic contest open to all photographers. Entries, either black-and-white or color, must be taken in Wisconsin during 1952 and should show typical Wisconsin scenes or settings. Size of black-and-white prints must be 4x5 to 8x10, either glossy or dull finish. Any number of photographs, each accompanied by an entry form, may be entered. Return postage must be enclosed. First, second and third prizes of Wisconsin vacations go to winning photographs in the seasonal divisions: winter, spring, summer and fall. A grand prize of $100 plus a trophy will be awarded to winners in both black-and-white and color, as well as $75 and trophy for second prize and $50 plus trophy for third prize. Winners will be announced on or before January 15, 1953. Entry blanks may be obtained from Wisconsin Tourist Bureau, Box 352, Madison, Wis.

United States Brewers Foundation announces an American Family Life contest open to all U.S. and Canadian press photographers. Rules call for photographs of all facets of typical American life, taken between Dec. 1, 1951 and Nov. 30, 1952, on 8x10 glossy paper. Prizes include $500 for first prize, $250 for second and $100 for third. Send entries to American Family Life Photo Contest, Rm. 1025, 420 Lexington Ave., New York 17, N. Y., by Dec. 15, 1952.

MARKETS

Industrial Photography, a new publication, is in the market for feature articles in which the activities of the industrial photographer or industrial photographic department in the plant or business firm are described. Specific firms and the specific manner in which they apply photography to their business and operations should be described factually. Technical description should be meaningful and clear. Particularly desirable is accurate description of the photographic equipment used and the way in which it is set up and handled, as well as any relevant data of a special nature. All articles must be accompanied by 8x10 glossy photographs. Comprehensive instructions to authors are available from Ben Zale, managing editor, Industrial Photography, 1114 First Ave., New York 21, N. Y.—➡

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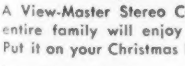

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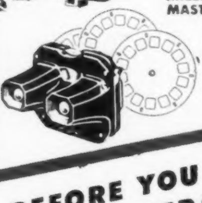

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Camera Caricatures

(Continued from page 70)

flat pictures, such as the office characters, are essentially drawings. The vegetable pictures are a crude kind of sculpture because the things used have roundness and offer an opportunity to create figures in three dimensions.

When "drawing" with rubber bands or anything else, you get a chance to display skill at creative design. Perhaps the whole picture will come to you as you study your working material. But more often it takes a combination of planning and trial-and-error effort.

When we selected the office supplies for our series of office caricatures, we knew there was a mad hair-do in the metal-rimmed tags that give Lana Featherhead such a flirtatious look. But the rest of her face had to be worked out carefully, feature by feature, with many different combinations until the most satisfactory portrait was achieved. Gregory, the office boy, was created from scratch. We had no idea there was a pair of plaid glasses in the metal scotch tape holders until we had tried every other device for the necessary eyes. We searched the table of supplies for a start, picking up one thing after another, trying for a suggestion. We twisted the scotch tape this way and that. By accident, the holders fell into position and the rest was easy—fairly easy, that is. Short bits of hemp cord refused to stay in place as a crew cut until we stuck them to a strip of tape. Other features were added until there was Gregory, vacant grin, and all.

Some of the characters invade the field of sculpture, if you will pardon the expression. The vegetables all have a third dimension and, in some cases, were made into figures that could be photographed upright. The tenor was such a character. He consisted of a strange, double sweet potato and the hat, the celery legs, the lettuce-leaf cape were all attached with toothpicks and needles. To set him off from the backdrop, we used a long nail in his back so that he could stand away from the cardboard background. In creating photographic caricatures, nails, needles, pins, toothpicks, scotch tape, paste, glue, rubber cement are all useful.

Figures too delicate to be placed upright can be laid flat with a background under them. The vegetable dancers, Ramon and Ramona, were done this way. After placing each element with great care and joining them with toothpicks and pins, we laid them on a sheet of black cardboard and searched for a smooth dance floor for them. A coffee table set on edge under the camera solved the problem. Reflections of the feet in the table surface lent illusion.

Recognizing the makings of a photographic caricature is part of the fun for the onlooker. It gives the photographs the appeal of puzzles. After a first glance, invited by striking composition or pose, people like to be able to spot the things that have been used to create the illusion of figures in action. So it's wise to use recognizable objects without distorting them by cutting or adding moulded or

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manufactured parts, if at all possible.

Backgrounds are important to a photographic caricature even though most people never notice them in the finished pictures. In general the background should be so simple that it will not compete with the figure. We use a lot of poster board. Sold at art supply stores in many colors, it is inexpensive and available in 28x44-inch sheets.

We used poster board backgrounds for all the office folk, selecting colors to give the right contrast. Besides giving an even tone, the cardboard has sufficient strength for easy handling.

Backgrounds for the vegetable pictures were achieved in various ways. Miss Salad Bowl, the star of *Garden Gayeties*, had to be onstage before a curtain, as she seemed to be in the photograph. Actually she was standing on the rush seat of a chair with a monk's cloth curtain behind her.

A line of chorus girls often appears before a shining backdrop so when we had made the kicking chorus girls out of cauliflower, radishes and carrots, we laid them with great care on a big sheet of gilt paper.

We use a 4x5 view camera for taking photographs of our caricatures, but any camera with groundglass focusing, rangefinder, or provision for insuring sharp focus at close range will work satisfactorily. A tripod which permits taking pictures straight down is a virtual necessity. Lights are customary floods with reflectors, or bulbs with built-in reflectors. We use both. There should be some way to clamp lights to tripods, chairs or whatever is handy. A spot or baby spot often is useful.

For the flat-type pictures such as those made of office supplies, a single flood near the camera gives small, sharp shadows close to the lines in the pictures. Whether the light should come from a little in front of the camera, beside, or behind it can be determined only by trying all possible combinations.

For the vegetable pictures, the lighting was a little more complicated. Some of them, the tenor for instance, were best lighted with a single spot. Some needed more than one flood to get detail on both sides of a figure. Final choice depends entirely on the subject. The dancers, however, were lighted to our complete satisfaction with one light a few inches in front of the camera. Lighting can make or break a caricature. Try taking them several ways and selecting the best shot.

Exposure is whatever the light meter or judgment indicates. We've always made prints without retouching negatives, and with no manipulation beyond dodging.

If you have a yen to try photographic caricatures, look around the house, the office, the shop, the store, almost anywhere. You'll see dozens of things that can be used to make these intriguing pictures. And the more you look, the more you'll see. If you take on this photographic pursuit at home, you will probably have to turn at least one room into a shambles for the duration, but you'll find your finished set of pictures well worth the effort.—▶

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STROBE SLANTS
by Nat Sperry

THAT old saying that "you get what you pay for" has been buzzing round in my head these past few months, and I think I have finally been able to pin-down the reason why.

In writing these columns for you, I've been trying to sum up in one short sentence what you, the buyer should look for, before you shell-out with the dough. I think that this short phrase just about does it.

When buying your strobe unit, first weigh the value received, against the cost of the unit. Will the product deliver all that's claimed for it? Will it perform its function properly, without needing constant repairs? Will it last as long as you think it will? Or, will it function at it's peak efficiency for the first few months of use and then begin to resemble the kind of unit you paid for. There are no *"short cuts"* in manufacturing a strobe unit. When cheaper, inferior components are used in order to reduce the selling price, the result is a cheap, inefficient unit that *isn't worth the price paid.*

In addition to the G. E. oil-filled condensers (which I spoke about last month) found in all EPCO units, there are RCA rectifier tubes, Oak vibrators and specially designed transformers. Epco has had years of experience in the manufacture of transformers; they were able to put this experience to good use developing a transformer for their strobe unit that is *second-to-none* in quality and efficiency. Because nothing but top-grade components are used in all EPCO units, and because they are all pre-tested before reaching the assembly line you can easily see why EPCO can and does give a five *(5) year factory guarantee* with each of its units.

Very often we receive visits from Photographers who have been using EPCO units, and their glowing praise makes us feel just a wee bit proud. The cameramen on the Cunard Lines have been using EPCO units exclusively for several years now, and like it because of it's *ruggedness* and *dependability.*

Another chap used an EPCO to shoot a graduation exercise of some two-hundred students receiving their diplomas. Because his unit enabled him to fire every 3-4 seconds he completed his assignment *without the loss of a single picture.*

Still another guy reports that he has been getting excellent Stereo pictures of weddings and other affairs because he finds his EPCO unit delivers sufficient light consistently for good color pictures.

To sum it all up, when you go out to buy a Strobe Unit, look *for quality, not price,* because you will find as so many others have, that a quality unit is the least expensive in the long run.

If you're interested in getting some more dope on the finest speedlight around, drop me a post card and I'll be glad to oblige. Sincerely,

Nat Sperry

EPCO PRODUCTS INC.
2500 Atlantic Ave. Brooklyn 7, N. Y.

California's Christa

(Continued from page 38)

nize—and act quickly—when a good picture presents itself. Her working technique is as fast and spontaneous as her unfettered tongue which deals out a constant flow of cajolery, admonishment, and humor. Once a model herself, and a woman among women, Christa can take advantage of her sex to wangle the kind of uninhibited cooperation from her subjects that few male photographers ever can hope to achieve.

She won her photographic skill during a long apprenticeship. Christa's first introduction to the mystery of photography came as a youngster in Hanover, Germany, when her father presented her with a shiny new Voigtlander. Christa and the camera did not strike it off well together. "The thing had too many buttons," she thought, and so was left to gather dust while un-mechanical-minded Christa turned to other interests. For the time being, photography remained a mystery.

It wasn't until many years—and many miles—later, when she landed a job as assistant to a commercial photographer in California, that the camera bug took its first deep bite and drove Christa on an all-out quest for photographic knowledge and experience. For several years, she and her employer worked together shooting glassware, silverware, and foods until she felt the stuff would come out her ears. During much of this time she also worked as a professional fashion model and rapidly acquired a taste for this field of photography—but from the other end of the lens.

In 1944, seeking to broaden her photographic horizons, Christa enrolled in the Art Center School of Los Angeles. There she learned, among other things, the art of concentrating on her subject matter while other students shot all around, over, and under her. She also played with the usual techniques of solarization, reticulation, montage, etc., until she got them out of her system. Then, shaking loose from these photo-mechanical by-paths, she settled down to serious camera work and gradually developed her own individualized style and approach.

Christa did well enough as a student to return the following semester as an instructress, conducting a six-month course in basic lighting, make-up, and fashion photography. Then, in 1945, she spent a brief interlude with a small and financially shaky fashion magazine. This publication gave her an awe-inspiring title, "Director of Photography," but collecting her paycheck became ever more difficult. After enduring this uncertain life for six months she decided to make the big step and begin free lancing as a full-time career.

With a portfolio of her best works under her arm, Christa set out on a conquering tour of local advertising agencies. Her very first stop netted her an account, and this was soon followed by many more. Shooting her first fashion assignment was an experience Christa will never forget. She was so excited

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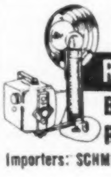

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about it that she worked feverishly through an entire day and all through the night—then spent the following day in bed, sick from nervous exhaustion. This morbid routine was repeated many times during those hectic early days.

Eventually she prospered—but not without setbacks, emotional crises, and red-hot disputes with her customers. She recalls, "In the beginning I used to throw fits when clients forced me to do substandard work. I always believed in pleasing myself first, instead of the client. And that doesn't always work—not if you like to eat regularly." Today, Christa still is an unreconstructed individualist, but experience has mellowed her a bit and taught her some of the business art of give and take.

In contrast to the safari-like expeditions of some photographers, Christa sallies forth on her assignments alone, carrying little more than a Rolleiflex, small tripod, exposure meter, a couple of floodlamps plus reflectors, and a supply of film. Although she uses flash and flood on some jobs, she prefers to shoot by natural light.

"I like to use the materials and surprises at hand," she explains. "With natural light I can walk around my model and never fail to find a variety of effects. Models, too, become more natural and relaxed when they don't have to stare into searing hot lights or wait for a blinding flash to send spots before their eyes. Inexperienced models tend to loose their stagefright; they don't even feel as though they are posing."

Even if she is photographing a dancer in action, Christa may shoot by natural light or weak bounce flood and rely on her skill and instinct to click the slow shutter at the exact peak of action.

"If you catch the peak of action," she points out, "you will get a sharp picture even at shutter speeds of 1/25 and 1/50 second, and the results will have a sense of movement that often is lost in razor-sharp action shots by flash.

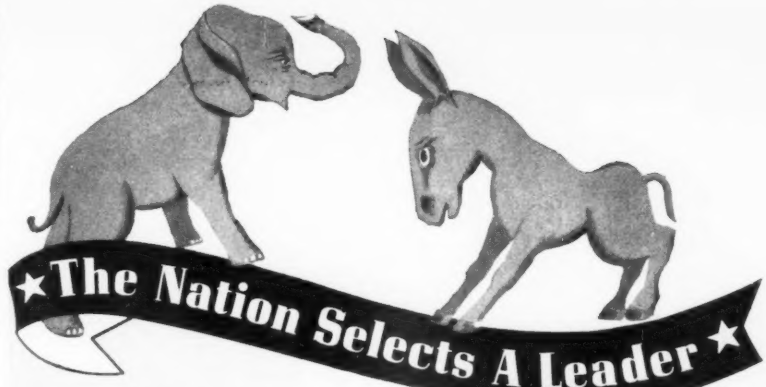
"That goes for all types of shooting. There's a peak to every form of activity —a leap, an expression, a mood. The trick is to watch for that peak and be ready and quick enough to catch it. Your film is a complete waste of material and energy if you miss this fleeting moment."

When she employs floods, it's usually as a fill-in light or because the quality of the natural light fails to excite her. She finds flash completely alien. "I get no feeling from flash," she explains. "You set it up and—Bang! It's all over. It's entirely unsensuous."

If she has to use flash from force of circumstances, she'll either bounce it off the ceiling to simulate natural light or set up a backlight, rimlight, and fill-in arrangement. This procedure also applies generally to her flood-lighting technique.

Working with male celebrities on editorial feature assignments is one of Christa's happier diversions from fashion work. Distinguished people such as scientist Robert A. Milhkan, novelist Thomas Mann, and architect Richard Neutra have had their faces—and personalities—recorded by Christa's camera.

When working with such VIP's, she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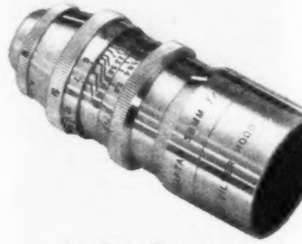

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turns her job into a pleasant social visit, keeping a gay flow of conversation rippling all through the shooting session. Also she likes to have a third party present, a person versed in the subject's interest who can engage him in conversation while she shoots unobtrusively.

Editorial feature work is a source of great enjoyment to Christa, for here she is freer to interpret each assignment in her own, individual way. She placed her first *Life* cover recently, on the June 23, 1952 issue. It was tied in with a Christa-photographed feature on mail-order fashions. The fact that her magazine assignments are beginning to outnumber her commercial jobs is proof that her style and approach have satisfied the magazine editors she has worked for. These magazine assignments satisfy her, too—and for Christa that is always the main thing.—*Louis Hochman.*

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Calendar of photographic exhibitions

*Conducted according to the recommended practices of the Photographic Society of America.

Chicago International Exhibition of Photography*, Chicago International Photographic Salon Association, Inc., Chicago, Ill.

On exhibit at Museum of Science and Industry Oct. 18 to Nov. 16, 1952.

9th Chicago International Color Slide Exhibition, Chicago Color Camera Club, Chicago, Ill.

Closes Oct. 18, 1952.
Entry fee $1, four slides allowed.
On exhibit at The Museum of Science and Industry in Chicago on Nov. 8, 9, 15, and 16.
For information and entry blanks, write Arthur W. Papke, President, 4106 Gilbert Ave., Western Springs, Ill.

12th Victoria International Salon of Photography and Colour Exhibition*, Victoria Camera Club, Victoria, B. C., Canada.

Closes Oct. 18, 1952.
Entry fee $1.50 for four prints; $1 for four slides
On Exhibit at Empress Hotel, Victoria, from Nov. 16 to 23, 1952.
For information and entry blanks write James A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

Arizona State Fair Exhibition of Photography*, The Phoenix Camera Club, Phoenix, Arizona.

Closes October 24, 1952.
Entry fee $1.50, four prints allowed; $1, four slides allowed.
On exhibit at Arizona State Fair, Phoenix, from November 7 to 16, 1952.
For information and entry blanks, write Department "S," Photography, Arizona State Fair, Phoenix, Arizona.

16th International Salon of Photographic Art, Foto Cine Club de Chile, Santiago, Chile.

Closes Nov. 4, 1952.
Entry fee $1, four prints and/or slides allowed.
On exhibit at Palacio de Bellas Artes from Nov. 20 to Dec. 20.
For information and entry blanks, write Foto Cine Club de Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

2nd Exhibit of Wild Birds, New York State Museum, Albany, New York.

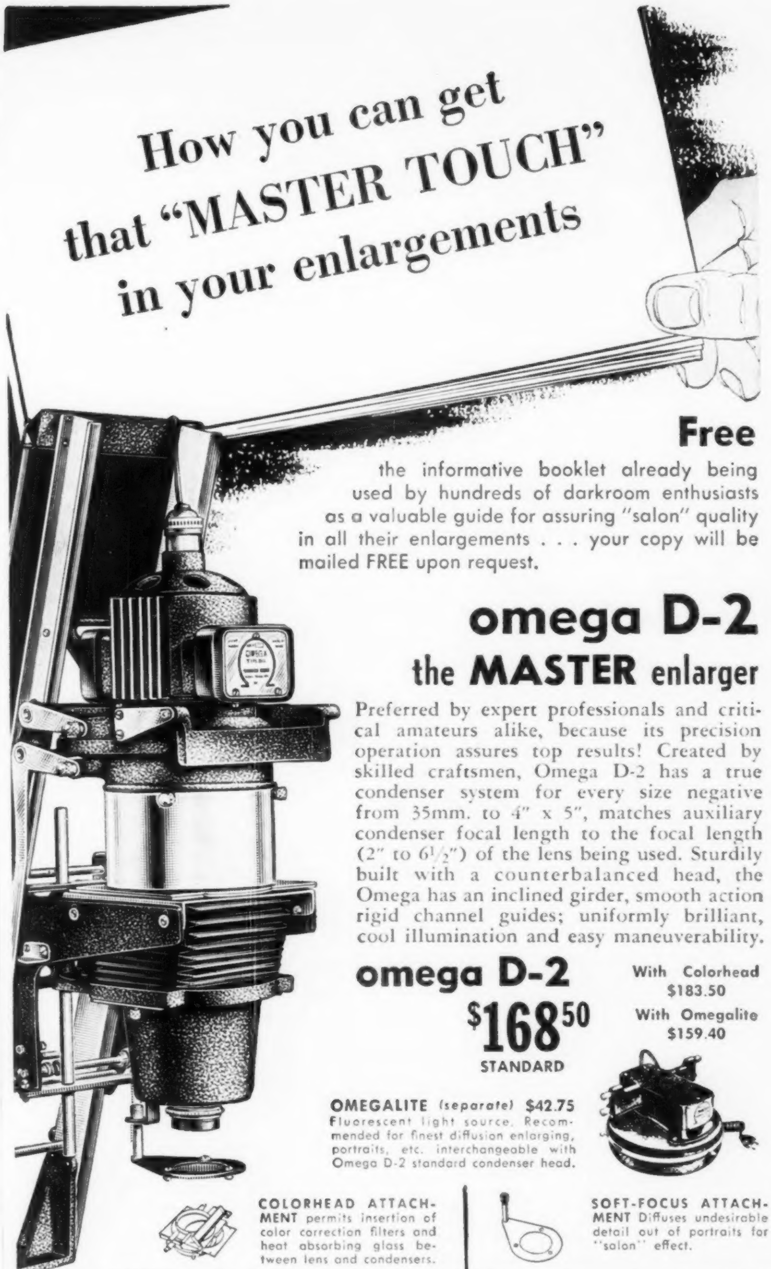
Closes Nov. 10, 1952.
No entry fee, four prints allowed.
On exhibit at Museum Dec. 1 to 31.
For information and entry blanks, write W. J. Schoonmaker, New York State Museum, Albany 1, N. Y.

13th International Photographic Salon of Japan-1953*, All Japan Association of Photographic Societies and the Asahi Shimbun Press, Tokyo, Japan.

Closes Nov. 15, 1952.
Entry fee $1, four prints and/or six slides allowed.
On exhibit in The Galleries of Mitsukoshi, Tokyo Jan. 15 to 22, 1953.
For information and entry blanks, write to 13th International Photographic Salon of Japan, The Asahi Shimbun Bldg., Yurakucho, Tokyo, Japan.

4th All-Stereo Exhibit*, The Chicago Lighthouse for the Blind, Chicago, Ill.

Closes Nov. 15, 1952.
Entry fee $1, four stereo color transparencies allowed.
On exhibit at Fullerton Hall, Art Institute of Chicago Dec. 5 to 8.
For information and entry blanks, write George W. Blaha, 4211 Harvey Ave., Western Springs, Ill.



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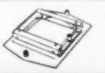

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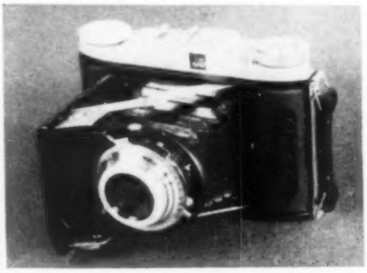
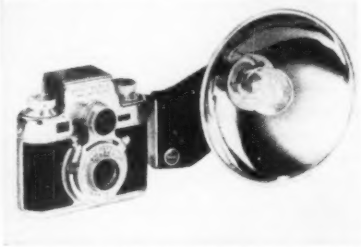
trade notes and news

EDITOR'S NOTE: In September *Trade Notes* a camera called the Primarflex II was described from information supplied in a news release submitted by Sterling-Howard Corp., 561 E. Tremont Ave., New York 57, N. Y. The camera in question now is being marketed under the name Astraflex II by Sterling-Howard, at the price previously quoted. Although the Astraflex II camera bears a strong resemblance to the camera known as the Primar Reflex II, it has no market relation to the Primar Reflex II which is nationally distributed in the U. S. on an exclusive basis by Ercona Camera Corp., 527 Fifth Ave., New York 17, N. Y., and sold only through their authorized camera dealers. The fair-traded price of the Primar Reflex II remains $265 with f/2.8 Meyer Trioplan lens, and $285 with T-coated Carl Zeiss Tessar lens.

NEW CAMERA, the 2¼x2¼ Baldix, is offered by Kling Photo Supply Corp., 235 Fifth Ave., New York 3, N. Y. Equipped with a 75-mm, f/3.5 coated Ennagon lens in a flash synchronized Prontor-S shutter, the camera also features automatic film stop, body shutter release, tripod and cable release sockets, optical view-finder, accessory clip, fold-away support, and all-metal construction. Price is $48.50. See your dealer or write Kling for additional details.



B-C FLASHGUN for Bolsey Model B-2 and Model C cameras is announced by Bolsey Corp. of America, 118 E. 25 St., New York 10, N. Y. The unit makes use of a capacitor charged by a 22½-volt battery, and includes a safety feature to prevent premature firing of lamps, a built-in test light, lamp ejector, and provision for fitting up to six lamps in series. The gun has a polished reflector, and fits on the camera without external wires. Weight of gun and camera is seven ounces. Price is $15.50. See your dealer or write Bolsey for more information.



NEW FINEX-L fine grain developer and Finex-L replenisher is announced by Ansco, Binghamton, N. Y. Sometime ago Ansco was forced to discontinue sale of Finex chemicals because of their inability to procure an important ingredient. Research has given them a new Finex product. The manufacturers claim finest grain without any loss of film speed, full development without excessive grain, consistent quality, working life to process up to 60 rolls of 120 roll film with proper replenishment. Both the developer and the replenisher are single solutions. Prices are $1.25 for one quart of developer, and 90 cents for one pint of re-

The American Optical Company "MC 300" is the modern 2x2 slide projector designed for both the enthusiastic amateur and discriminating professional!

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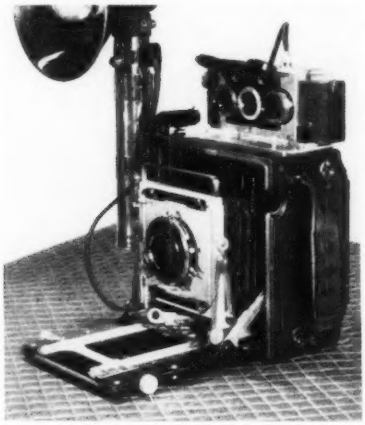
plenisher. No other sizes are offered at this time. For additional information see your dealer or write Ansco.

NEW FLASHLAMP, the 11B photoflash blue, is announced by General Electric Co., Nela Park, Cleveland 12, Ohio. Designed for use with daylight type color film, the 11B is a medium-peak lamp having performance and other characteristics identical to the No. 11 lamp. These lamps are available at dealers, or from G-E.

BRACKET for mounting the Stereo-Realist three-dimensional camera to press cameras is offered by Holson Binders, Inc., 762 Wythe Ave., Brooklyn 11, N. Y. The bracket attaches to the press camera without alterations, and the stereo camera, which is easily removed from the bracket, serves as the viewfinder medium for the tandem coupling.



Both cameras are "fired" simultaneously from one release, and can be synchronized to one flashgun. The cameras can be used together or separately without removal of the bracket, which automatically adjusts both cameras for parallax for all subjects from 4 to 50 feet. The Candid-Stereo bracket, including C cord, sells for $32.50. Write Holson Binders for complete details.

WOOD SINK, made of plastic-bonded waterproof wood, is being handled by Franklin M. Morgan, Inc., 303 W. 42 St., New York 36, N. Y. Called Plastank, the sink is plastic surfaced, and is separate from the leg assembly, three legs of which are adjustable to allow for pitch. A 1½-inch brass drain is supplied with all units, and is cemented into place. For complete details of construction and price, write Franklin M. Morgan.

KODAK PORTRAIT LENS, a 12-inch, *f*/4.8 in No. 5 Flex Universal Synchro Shutter, is announced by Eastman Kodak Co., Rochester 4, N. Y. The unit is designed for use with view cameras that will not take the lens in barrel, and the aperture is made necessary by the shutter; the performance of the lens is not impaired. The lens produces a soft effect at large apertures, and an increasingly sharper image as the lens is stopped down. Available at all Kodak dealers, price is $158.50.

NEW SOUND-ON-FILM 8-mm projector, the Movie Sound Eight, is being marketed by Movie-Mite Corp., 1116 Truman Rd., Kansas City 6, Mo. Complete in one case, the recorder-projector incorporates all the developments in magnetic recording, and weighs 35 pounds. Two recording channels are provided so that narration and background sound can be recorded simultaneously, and film passing over the record and playback head is stabilized for higher quality sound. Price is $398.50. For complete details, write Movie-Mite Corp.

NEWS NOTES: The activities of Heitz and Lightburn have been taken over by Karl Heitz, Inc., a newly formed corporation. The address will remain the same.

General Photographic Supply Co., 136 Charles St., Boston 14, Mass., has been appointed a distributor for Promicrol developer by May & Baker, Ltd., the manufacturer. For additional information and to order, write General at the above address.

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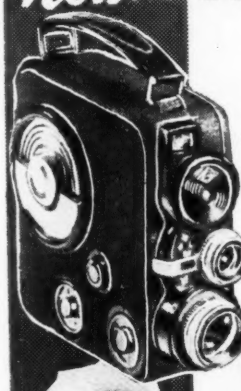

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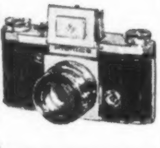

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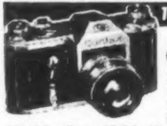

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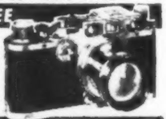

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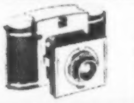

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Brooklyn 21, N. Y., has adapter rings and combination lens hoods and filter holders for 39 Schneider lenses. Complete lists and prices are available by writing Enteco.

Bell & Howell has expanded its magnetic film striping service to its Hollywood plant. The cost of Soundstripe to movie makers is 3½c per film foot for either full or half track. Film may be mailed to Bell & Howell, 716 N. LaBrea, Hollywood or the Chicago address.

Emde Products, Inc., 2028 Stoner Ave., Los Angeles 25, Calif., is now providing one-piece aluminum frames separately as well as aluminum frames with glass, particularly to meet the needs of stereo photographers. Stereo mounts, 100 per box, with instruction sheet, are $7.75. Aluminum frames, 100 to a box with 200 sheets of glass, are $13.50.

The Kalart Co., Inc., Plainville, Conn., announces the availability of the Model BCLC flash unit for all Leica IIIF and IIF cameras with built-in flash synchronization. Price, including battery, capacitor, reflector, and cord, is $14.30.

General Scientific Equip. Co., 1412 Packard Bldg., Phila. 2, Pa., offers a pouring spout and tilter for pouring liquids without spilling or splashing. The spout is made of acid-resistant rubber and plastic tubing; the cradle of steel. The price of the complete unit is $9.95; separately, the cradle is $6.25, the spout, $4.35.

Oriental Sales, P.O. Box 4084, Valley Village Sta., No. Hollywood, Calif., offers a combination table and pocket lighter that looks like a miniature camera and which can be operated with a detachable cable release. Tripod is also detachable. It is equipped with a safety catch for pocket use. Price, postpaid, is $3, including tax.

Crocker Films, Inc., 108 Marlboro St., Boston 16, Mass., has produced the Sundicator, a pocket size (3x4½), plastic laminated chart enabling one to predict the exact position of the sun at any hour on any day. The price is 50c and is obtainable direct from the manufacturer.

Hiller Development Corp., 311 California St., San Francisco 4, Calif., has manufactured the Selecto-Slide for viewing 30 illuminated slides at one time. Price, including electric cord and storage case, is $3.95.

Nuclear Products Co., 10175 E. Rush St., El Monte, Calif., has redesigned and modernized its one-inch Staticmaster negative brush. Price remains $4.95.—▶

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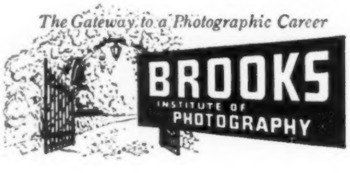

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Tools and Techniques

(*Continued from page 22*)

after the latter had been exposed. The mechanism of this irradiation process which does not take place with metal and fibre slides has not yet been determined. . . . Donald Stookey of Corning (N. Y.) Glass Works stated that his company's new photosensitive glass is happily suited to photoengraving because it can produce a perfectly etched half-tone dot; exposed areas of the glass etch vertically 10x faster than horizontally eliminating the need for handwork as with metal plates. The new glass is exposed by ultraviolet light and developed to a relief positive by heating it in an oven as with earlier Corning photosensitive glasses. A method has recently been found for reducing the processing time from an hour to about 5 minutes by using higher "developing" temperatures than before. . . . A paper by David B. Eisendrath, Jr., New York technical consultant, titled *Cold-Cathode Light Source Potentials in Photography* was welcomed as the first definitive analysis of the structure, performance, and future applications of this type of equipment (not to be confused with fluorescent light sources).

Kodak's new Autoradiographic Permeable Base Stripping Film (Experimental) is unusual in that the backing of the emulsion when stripped from its temporary film support is gelatin rather than a cellulose ester. Both emulsion and backing are approximately 5 microns thick. The emulsion can be processed through the back (solutions penetrating the gelatin backing) while its surface is in contact with the radioactive specimen. The film will be available in 5-foot, 35-mm unperforated rolls at $8.30.

Odds & Ends. Motion pictures can be made in the dark with infrared "light" or in the semi-dark without help from infrared by means of Kodak's new Spectroscopic I-N Film which is claimed to have a total "red speed" greater than that of any other material on the market. The new material which comes in 16-mm and 35-mm motion picture rolls up to 100 feet in length (but not in 35-mm cassettes for miniature still cameras) is available only through EK Industrial dealers. Development of exposed footage in Kodak D-19 for 4 to 8 minutes results in a photographic negative which must be printed on another film strip to produce a positive print for projection.

. . . After almost two years of negotiation, the Alfa Photo Corporation, New York, has concluded arrangements to distribute here a variety of still camera lenses made by G. Rodenstock of Munich, Germany. Among them are the 35-mm, f/2.8 Heligon; the f/12 extreme wide angle Perigon in focal lengths from 90 to 130-mm (covering 85 degrees at full aperture and 95 degrees when stopped down), and the Imagon soft-focus portrait lens in focal lengths from 120 to 480-mm with speed and diffusion controlled by a variable grid attachment.—

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FILTERED FACTS

by Ed N. Lite

THE words Kelvin and "color temperature" are driving the color picture-takers "nuts". Kelvin is the name of a guy (like Fahrenheit) who fooled around with classifying the "color quality" (another phrase for "color temperature") of all light sources . . . and he is now blessed with immortality because the "color quality" or "color temperature" of all light sources (either artificial or natural) is now expressed in degrees Kelvin (°K). Simple, eh! Furthermore, the lower the "degrees Kelvin" of a light source, the warmer or Redder is the color quality emitted therefrom. The higher the "degrees Kelvin"— the cooler or Bluer is the color quality.

Standard daylight color film is generally mass-produced to take its BEST pictures IN OPEN SUNLIGHT, ON CLEAR DAYS, AT MEAN NOON. This, in Mr. Kelvin's parlance, would be 5400° Kelvin. Conversely, indoor color film of the normal type is generally mass-produced to give its best color rendition at 3200° - 3400° Kelvin. If either type of color film is, therefore, used under light conditions other than these, you will get "off-color" color pictures, *Unless*, of course, you use the proper EdnaLite Colortoning Filter.

EdnaLite makes 6 basic Colortoning Warming (CTY) Filters (any more are too many) in coated solid optical glass which progressively warm up your shots in approximately equal steps by adding yellowish or warmer tones to counteract excessive blue or "cold" effects. EdnaLite also makes 4 Colortoning Cooling (CTB) Filters which cool down your shots in approximately equal steps to counteract excessive red or "two-warm effects. They are listed as follows:

COLORTONING (CTY) WARMING FILTERS for WARMER YELLOWISH TONES	Exposure Increase in Stops*
CTY-81	1/3
CTY-81A	1/3
CTY-81B	1/3
CTY-81C	1/3
CTY-81D	2/3
CTY-81EF	2/3

COLORTONING (CTB) COOLING FILTERS for COOLER BLUISH TONES	Exposure Increase in Stops*
CTB-82	1/3
CTB-82A	1/3
CTB-82B	2/3
CTB-82C	2/3

* Exposure values are approximate. Should be checked by practical test.

On this whole question of color film I prepared an approximate chart for your guidance:

APPROXIMATE LIGHTING CONDITIONS	When Using DAYLIGHT COLOR FILM	When Using INDOOR COLOR FILM
Noon Daylight, clear, nearby subject in direct sunlight	ChromeHaze (Skylight)	ChromA Conversion*
Daylight, sunny, nearby subject in open shade	CTY 81	ChromA Conversion*
Daylight, sunny, nearby subject in covered shade	CTY 81B or 81C	ChromA Conversion*
Daylight, sunny, distant subject in direct sunlight	CTY 81A or 81B	ChromA Conversion*
Daylight, sunny, distant subject in shade	CTY 81B or 81C	ChromA Conversion*
Daylight, cloudy or overcast with haze; nearby subject	CTY 81C or 81D	ChromA Conversion plus CTY 81 or 81A
Daylight, cloudy or overcast, distant subject	CTY 81EF	ChromA Conversion plus CTY 81A or 81B
Early morning, straight rays of sunlight, tropical or red-reflecting foliage or landscape	CTB 82 or 82A	ChromA Conversion plus CTB 82
Late afternoon, direct sun, southern climate, or excessive red reflecting backgrounds	CTB 82A or 82B	ChromA Conversion plus CTB 82A
Real "hot" red light like a tropical sunset, reflected light from red areas or "double" sunset reflections on seascapes or landscapes	CTB 82C	ChromA Conversion plus CTB 82B
Photoflood and "CP" lamps (Color temp. 3350°K - 3400°K)	ChromeBlue	No Filter Required
Tungsten 3200°K	ChromeBlue plus CTB 82A	CTB 82A
Flash #5, 6, 11, 22, 31, & 50 or #0, 2, 2A, 3, 25, 26 & 40 (Color temp. 3500°K - 3850°K)	Not Recommended	Normally, ChromeFlash—for warmer tones, use CTY 81C or 81D progressively
SM and SF Flash (Color temp. 3300°K - 3400°K)	Not Recommended	CTY 81A
Daylight (Blue) Flash #5B, 22B & 50B (Color temp. 6000°K)	No Filter Required	Not Recommended
Strobe (Similar to Kodatron Flashtubes FT-220, 402, 403, 503, color temp. 7000°K)	CTY 81C or 81D	Use manufacturer's recommendation

* The world-famous EdnaLite ChromA Conversion Filter provides its own very warm tones anyway — so that when converting indoor color film to outdoor use, under most ordinary circumstances, there is no need to use a supplementary filter in combination. It becomes necessary to use a supplementary EdnaLite Colortoning Warming filter only where lots of blue overcast or very deep shade is encountered.

Also, please remember that the guy who learns to play with these Colortoning Filters in the right way can do his own little "color-painting" to express his personal touch. It's the most gratifying of all effects! Incidentally, I ought to mention that EdnaLite Colortoning Filters sell as follows:

Size	Single	Colortoning CTY Warming Series Set of 6*	Colortoning CTB Cooling Series Set of 4*
Series I	$1.75	$10.50	$ 7.00
Series V	2.45	14.70	9.80
Series VI	2.95	17.70	11.80
Series VII	5.50	33.00	22.00

* In handy lifetime Karry-Kase.

Notice, my friends, that I am desperately trying not to give you any scientific pin-up chart in this column. I'm trying to lead you to understand the general nature of why it is necessary to color-balance (or COLORTONE) the light reaching your film, and I'm also trying to give you the "feel" of taking good color pictures and the pleasure that goes with it. Remember, those guys who finally do good color photography start out by taking the plunge and carrying through with a little extra work at the beginning. For instance, it's up to YOU to try the same shot with each one of these Colortoning Filters, it's up to YOU to make a note of the exact conditions that prevailed at that time, ie., weather, hour, scene, etc. After you hit the jackpot, you'll know that if you follow the formula of the shot you like best, you are bound to be happier in your color pictures than the guy who wastes his money on drab, overcast monstrosities falsely called "color" exposures.

Incidentally, for you folks who want scientific dissertations — I am sure we can answer your questions. Write me here. My job is to help you get better pictures first, and if in the process you become a more confident and gratified photographer through using the world's best Solid Optical Glass DuraKlad Coated Filters namely *EdnaLite*—then it's certainly obvious that we all win. As always, *Ed N. Lite*, 200 N. Water St., Peekskill, N. Y.

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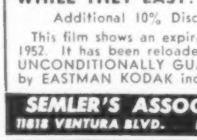

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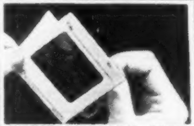

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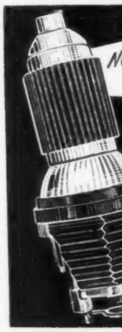

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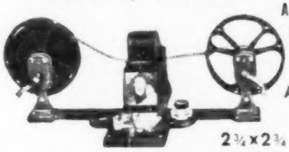

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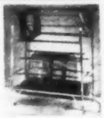

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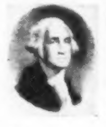

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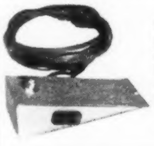

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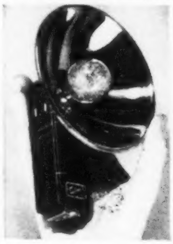

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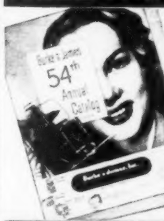

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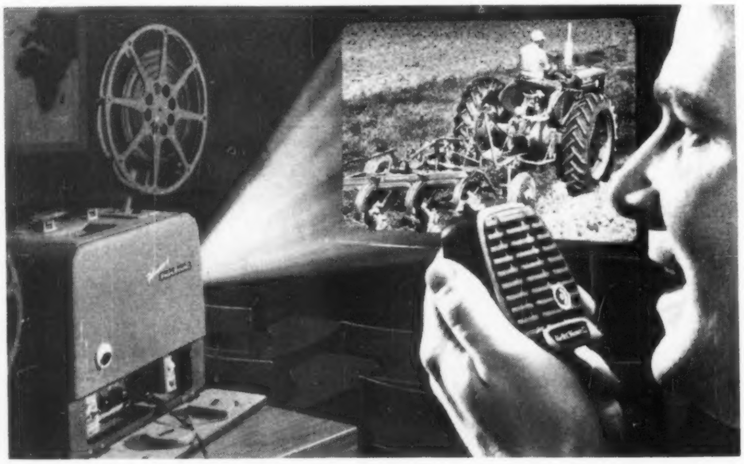

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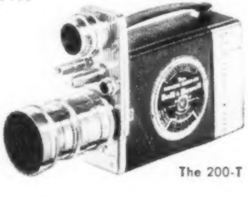

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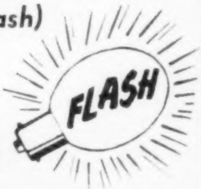

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